

GOVERNMENT OF INDIA  
DEPARTMENT OF ARCHAEOLOGY  
CENTRAL ARCHAEOLOGICAL  
LIBRARY

---

CLASS \_\_\_\_\_

CALL No. **901.0942**  
**Que-Que**

D.G.A. 79.





A HISTORY  
OF  
EVERYDAY  
THINGS IN  
ENGLAND

~~15905~~



## BOOKS BY THE QUENNELLS

### EVERYDAY THINGS IN ENGLAND

Vol. I. 1066-1499.

Vol. II. 1500-1799.

Vols. I and II together. 16s. 6d. *net*.

Vol. III. 1733-1851.

Vol. IV. 1852-1934.

Vols. III and IV together. 16s. 6d. *net*.

*Medium 8vo., cloth.*

8s. 6d. *net each.*

### "EVERYDAY LIFE" SERIES

Vol. I. Everyday Life in the Old Stone Age.

Vol. II. Everyday Life in the New Stone Age, Bronze and Early Iron Age.

Vols. I and II together: Everyday Life in Prehistoric Times. 10s. *net*.

Vol. III. Everyday Life in Roman Britain.

Vol. IV. Life in Saxon, Viking and Norman Times.

*Crown 8vo., cloth.*

5s. *net each.*

### EVERYDAY THINGS IN GREECE

Vol. I. Homeric Greece. 7s. 6d. *net*.

Vol. II. Archaic Greece. 7s. 6d. *net*.

Vol. III. Classical Greece. 8s. *net*.

The Three in One Vol.: Ancient Greece. 21s. *net*.

*Large 8vo., cloth.*

### THE GOOD NEW DAYS

A Series of bright and informative talks about the fundamental factors of British Citizenship. Fully illustrated.

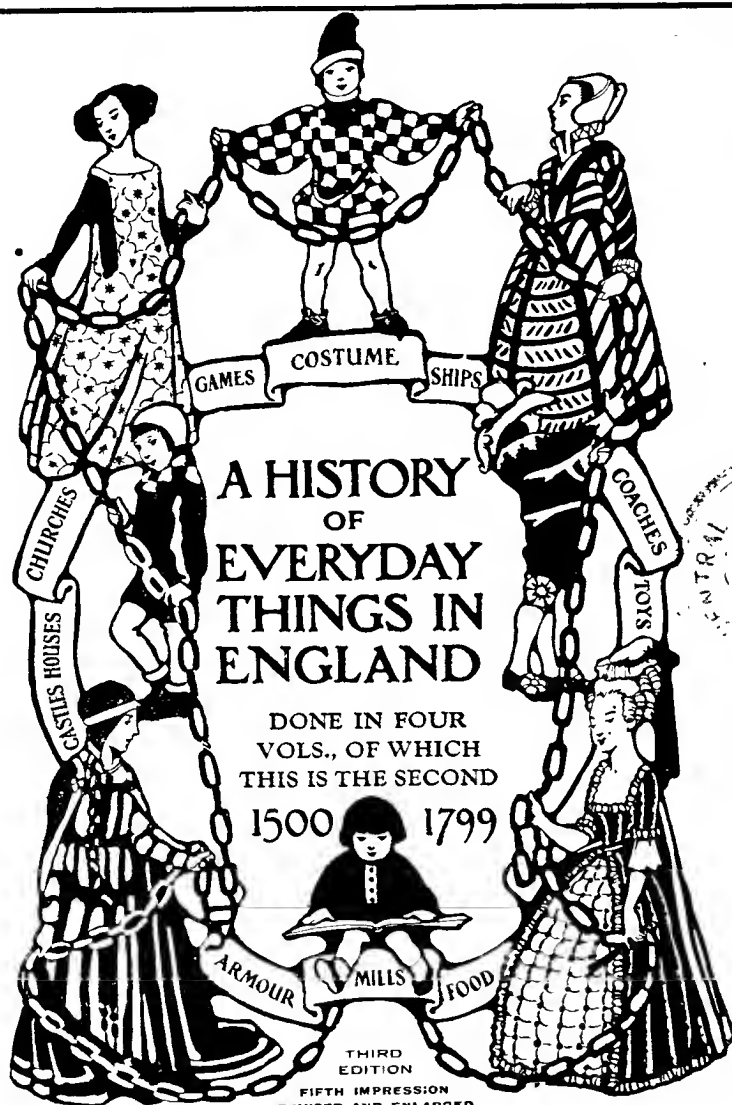
*Demy 8vo., cloth.*

6s. *net.*





Elizabeth Hunting



Written and Illustrated by  
**MARJORIE AND C.H.B. QUENNELL.**

Published by  
**B.T. BATSFORD, LTD LONDON.**

120  
12.3.40  
G. & H. II C. 57  
Vol II m & g

TO  
P. C. Q.  
G. E. Q.  
&  
R. P. Q.

JOURNAL OF THE ARCHAEOLOGICAL SOCIETY  
LIBRARY, NEW DEENTON

34713  
18-9-1958  
901.0942  
Que / Que



MADE AND PRINTED IN GREAT BRITAIN

First Impression . . . . . October 1919  
Second Impression . . . . . November 1920  
Third Impression, Revised . . . . . December 1924  
Fourth Impression (Second Edition) . . . . . September 1930  
Fifth Impression (Third Edition) . . . . . October 1937

A NOTE ON THE METHODS AND INFLUENCE OF  
C. H. B. AND MARJORIE QUENNELL  
ON HISTORY TEACHING IN SCHOOLS

By FRANK ROSCOE, M.A.

*Late Secretary of the Royal Society of Teachers*

THE subject of history has formed part of the school curriculum for several generations, but it is only during recent years that any serious attempt has been made to enliven it with material likely to interest the young. A century ago schools began the practice of treating the dates of events as all-important while giving little attention to the events themselves.

Readers of Jane Austen will recall the comments made by Maria and Julia Bertram on the attainments of their ten-year-old cousin, Fanny Price :

“How long ago it is since we used to repeat the chronological order of the Kings of England, with the dates of their accession, and most of the principal events of their reigns!”

“Yes,” added the other, “and of the Roman Emperors as low as Severus.”

At Rugby Arnold introduced a fuller treatment of ancient history, but for long after his death the public schools made little or no attempt to teach English history to their pupils. For younger children Mrs. Markham produced *Little Arthur's History of England* and Charles Dickens wrote *A Child's History of England*. In the later middle of last century there were textbooks more ambitious in scope but even less attractive in form and content. They treated history mainly as a record of dynasties, wars and conquests, ignoring the lives and doings of ordinary men and women.

John Richard Green saw the defects of this kind of treatment, and wrote his *Short History of the English People* as a corrective and an example. His work was extremely useful, but the beneficial influence was limited in the main to students of mature years.

The panorama of agrarian and industrial development, changes in social structure, and the gradual growth of national institutions are less dramatic and picturesque than tales of royal persons, glittering pageants and knightly prowess.

The ever-widening scope of historical research has opened many different fields of study. We have to-day many "histories"—ancient, modern, political, social, local, economic, religious or literary, with countless specialised branches such as the history of architecture, of shipping, of games, localities or buildings.

Amid this vast and ill-ordered mass of facts, all falling under the general title "history," some guidance must be given to the young student. Lacking a coherent thread or clue he may be engulfed in confusion, unable to see the wood for the trees. The traditional scheme is the one of which Fanny Price knew nothing. Dates of kings and queens, the principal events of their reigns, and copious attention to "battle, murder and sudden death"—these formed the material of much school history down to a generation ago. Imperfectly retained and distorted in outline, it furnished a sorry equipment of historical knowledge for the British citizen. There was need for a fresh presentation of history which a child could follow with an understanding proper to his years and with that interest which is always aroused when familiar things are seen from a new angle.

The most vivid and striking contribution to the new method of treating history for young students was devised by C. H. B. Quennell, in happy collaboration with his wife, Marjorie Quennell. Neither of them had been through the conventional discipline of historical study and research. She is an artist by training and inclination, while he was an architect to whom the War brought an interruption of a successful professional career. He had written an excellent handbook on Norwich Cathedral, but he never posed as a literary expert.

His chief interest was in architecture, and in the course of his practice he developed an abiding zest for examples of good workmanship, and a profound respect for skilled craftsmen in every field. The individuality and fitness of the work which they did in the days before mass-production gave him con-

stant pleasure. His desire to convey something of his own knowledge and enthusiasm was the mainspring of his efforts in authorship. Beginning with the charming volumes entitled *A History of Everyday Things in England* (Batsford), he and Mrs. Quennell went on to describe everyday things at different periods and in different places.

It is hardly too much to say that they made history while writing it. By laborious research and careful selection they were able to present the story of people "in their habit as they lived." Skilful illustrations supplemented the text, making the successive volumes doubly interesting. The effect was strengthened by the fortunate choice of a publisher whose skill in the production of books goes far beyond the practice of the maker of cheap "best-sellers." This happy conjunction of author, artist and publisher furnished a memorable and permanent contribution to the list of books available for young students of history. The general run of school text-books might be described as drab in appearance and in contents, but the Quennell books are attractive and even exhilarating in both respects. We need not wonder that they are finding imitators and helping to raise the standard of book-production for schools.

It is fitting that readers of the Quennell books should have in mind a word-picture of the author. Yet it is impossible to convey any adequate impression of the man. His chief characteristic was an unquenchable enthusiasm for things that are "beautiful and of good report." He would journey for miles to see a well-built farm wagon or any good example of handicraft. He had about him no trace of self-assurance nor any of the windy rhetoric used by self-styled connoisseurs on art or architecture. Sometimes he would say, with a rueful smile, that he was too ignorant to understand the meaning of modern developments, but in truth he understood them well enough and formed shrewd estimates of their worth. This will be evident to readers of his last book, *The Good New Days* (Batsford), where he describes modern industrial and agricultural processes and is mindful of their significance as factors in the life of coming generations.

In the memory of those who knew him, C. H. B. Quennell



has an assured place. They will always be able to recall vivid pictures of one who radiated good will towards his fellows, treating their failings with whimsical humour and extracting merriment from circumstances untoward enough to have discouraged a spirit less well armed against fate. He had a blithe heart and an unfailing zest for simple human joys. Children loved him, the sure perception of youth enabling them to see in him one who was ready to share their interests without assuming the airs of a mentor.

This firm link with childhood was of a piece with the man, for he retained to the end the enquiring spirit and quick enthusiasms of youth. He died on December 5, 1935. A fitting epitaph for him might be found in the words of Robert Louis Stevenson:

"Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the condition of mankind."

### NOTE OF ACKNOWLEDGMENT TO THIRD EDITION

My thanks are due to the Victoria and Albert Museum for the paintings reproduced on Plates 33, 38(2). I am indebted to Mr. Sydney R. Jones for Fig. 16, from his "Village Homes of England," in the Batsford British Heritage series. Plates 9 and 22 were taken for the publishers by Mr. Will F. Taylor, Great Queen Street, W.C.2, and Plates 31 and 32 from Blome's "Gentleman's Recreation" were reproduced from a copy kindly provided by Messrs. J. and E. Bumpus Ltd. Most of the other engravings are from material in the publishers' collection.

M. Q.

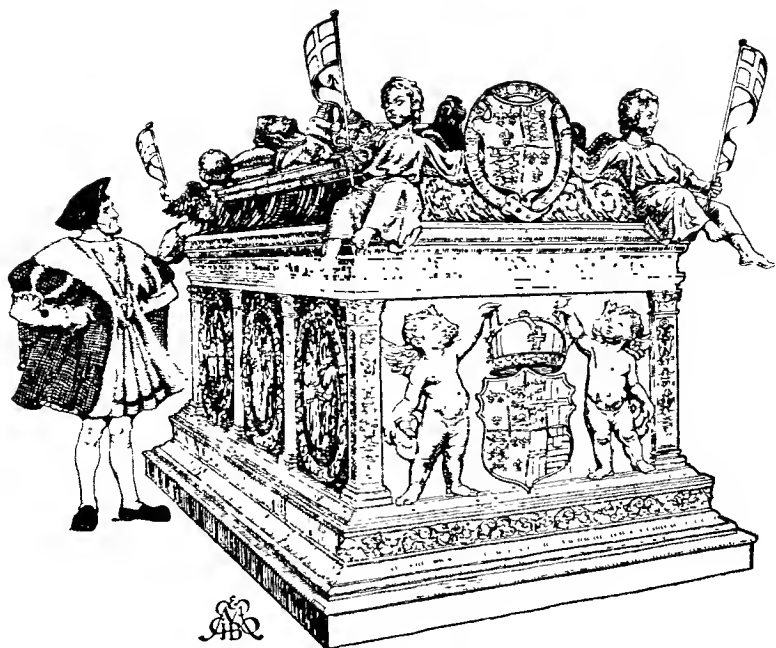


FIG. 1.—The Tomb of Henry VII.

## P R E F A C E

WE should like to start Volume II of our book by thanking our reviewers and readers for their kindly reception of Volume I; the more, because they did not regard it as a picture-book.

Our work has been done for boys and girls of any age, and we hope it will be useful in providing a background for school history lessons, and make the historical figures more real by housing and clothing them, showing the games they played and the things they fashioned. But from our own standpoint we shall have failed, unless we can as well interest our readers in the way things were made, and encourage them to make and do things themselves.

But leaving craftsmanship till later on, we think a great mistake is made in not seeking to interest boys and girls in architecture, costume, and the arts generally. One can so well argue back from the details of church, house, and dress, to the characteristics of the people who have produced them. In Volume I we acknowledged our indebtedness to a chart

## PREFACE

prepared by Mr. H. F. T. Cooper. This is an exceedingly interesting production. A large sheet of paper has been divided into twenty spaces across its width, by five in its height. This gives 100 spaces, to each of which is allotted ten years. The chart starts at the top left-hand corner and reads across the page, and each column has the names of kings and queens, and of all the splendid work and workmen, for 1000 years. Different coloured inks are used. Architecture is black, and we can trace at the beginning the early work at Winchester, Ely, Tewkesbury, and St. Albans. In the thirteenth century the columns are deep with names of all the cathedrals, but not so much space is occupied in the fourteenth and fifteenth centuries, and Gothic architecture declines with the Church which produced it. Painting is red, and the first entry is Cimabue, b. 1240, then Giotto, b. 1266, and then across the columns and the centuries is a stately procession of those who have sought to express the ideal of beauty. Poets have green; the historians, dramatists, and essayists, purple; but surely the poets should have had the purple patches.

The use of the chart, and we think every school should have, or, better still, make one, is that in a very short time, as one studies the waves of coloured names, there comes a recognition of great movements, which express all the hopes and aspirations of a people. The sturdiness of Norman architecture is as typical as the grace and beauty of the thirteenth-century work. The fourteenth and fifteenth centuries showed little organic structural development, and seemed to have few impulses. Decoration was overlaid on older forms. In this Volume II of our book we have tried to show how all the old building, with its furniture, the dresses of the people, and their games, were not playthings, or the sport of fashion as now, but history in stone, wood, and fabrics.

Then we hope our book may help boys and girls to come to a proper decision as to what "job of work" they will take up later on. The grown-ups have an alarming way of closing down on you, and suddenly demanding, "Now then, what are you going to be?" and one does not know; so far too frequently the naturalist becomes a bank clerk, the tinker a tailor, and the soldier a sailor—which is all so much waste, and the cause of great unhappiness.

## PREFACE

We have tried to present work as a joyous sort of business, and here we think our readers may say, "Now we have lost faith in you; it is dull, and dreary—see how miserable the grown-ups look. We convict you of a thumping fabrication." Our reply to this is, that we are quite sure that in the old days the craftsman enjoyed his job, or he would not have taken so much trouble to make quite ordinary things beautiful. If for the last hundred years the reverse has come to be the case, from the historical point of view such a period is only a spasm in the old world's pain; the future belongs to the boys and girls of to-day, and they must alter things, improve them, and think of other things than money.

We should also like to have drawn a parallel between football and architecture, and shown how the best results are obtained by team-work, rather than by the individual star performer. We want to interest our readers in everyday things, because never was there a period in the world's history when these were of greater importance. We are constantly coming up against such phrases nowadays as "Increasing Production" and "Rate of Exchange."

We all know that the Great War meant the sacrifice of many of the best and noblest lives in the country; that we are all richer by this in one way, and much poorer in another needs little emphasis. We have also wasted enormous quantities of the materials we need for living. Our iron, coal, wood, and all kinds of other things, have been wrought into shells, and exploded; built into ships, and sent to the bottom of the sea by enemy submarines. So when the statesmen talk of the necessity for increasing production, they mean of all the materials, and everyday things, we need for our life and trade; not that we need more Treasury notes, or money.

If the thing is more important than money, then it is obvious that while we are increasing production, it will be as well to maintain our reputation for making good things. We can only do this if the makers are happy and contented, and think they are fairly treated.

Now as to what is meant by the "Rate of Exchange." Boys and girls often hear that foreign countries will allow us sometimes more, and sometimes less, for the British pound, and there is some excuse for thinking that it is a rate of exchange

## PREFACE

of money; but this is not the case—in reality it is our old friend, the everyday thing, that is being exchanged. Let us see how this works. Great Britain is a small place, with a large population, and we cannot produce all our food, or the raw materials we need for our industry; but we possess coal, iron, and clever workmen. We go to South America, and in effect say to the people there, “We will exchange ploughs and locomotives for your corn and cattle”; and this they are glad to do, because they cannot make machinery, and they grow more foodstuffs than they can consume. During the war we could not produce the things which other countries wanted, and offered them money instead, but this was of little use, unless with it, from some other country, they could obtain the desired everyday thing. As these became scarcer all over the world, money had less purchasing power.

The statesmen, then, want to increase production, so that not only may we be able to supply our own needs, but have something over to exchange for raw materials and food. So the everyday thing is more important than money, and triumphs over it, and, such being the case, quite deserves a little history of its own. But our space is limited, our subject large, and our own knowledge small, so we cannot do more than present an outline sketch, and if we can but stimulate our readers’ interest, they themselves must fill in those wide open spaces which we have only skirted.

MARJORIE AND C. H. B. QUNNEL

BERKHAMSTED, HERTS

*September 1919*

Our thanks are due to the friends who have helped us: Mr. H. W. Burrows and Mr. Gentry of Braintree, for information on mills. Mr. A. Rosling of Chelmsford, for the loan of gun-locks from his collection, from which our drawings were made. Mr. R. Morton Nance has again been of the greatest assistance with our ships; and Miss Churchill helped with information as to libraries.

We have gained very much from the following books, and recommend them to such of our readers as desire fuller information on any of the subjects:

## PREFACE

### *Architecture—*

- English Gothic Churches. CHARLES W. BUDDEN, M.A. (Batsford.)  
 The Story of Architecture in England. 2 vols. WALTER H. GODFREY, F.S.A., F.R.I.B.A. (Batsford.)  
 The Styles of English Architecture. Two series of large diagrams and handbooks. ARTHUR STRATTON, F.S.A., F.R.I.B.A. (Batsford.)

### *Agriculture and Gardens—*

- The Formal Garden in England. REGINALD BLOMFIELD and F. INIGO THOMAS. (Macmillan, 1892.)  
 Garden Craft in Europe. H. INIGO TRIGGS. (Batsford, 1910.)  
 Oriental Gardening. Sir WILLIAM CHAMBERS. 1772.  
 Systema Agriculturae. WORLIDGE. 1669.  
 England's Improvement. CAPTAIN WALTER BLITH.  
 Sylva. JOHN EVELYN. (The diarist.)  
 Horse-Hoeing Husbandry. JETHRO TULL. 1733.  
 The Implements of Agriculture. J. ALLAN RANSOME. 1843.

### *Church History—*

- History of the Cathedral Church of Wells. EDWARD A. FREEMAN. (Macmillan, 1870.)

### *Coaches—*

- History of Coaches. G. A. THRUPP. (Kerby & Endears, 1877.)

### *Dress—*

- Dress and Habits. JOSEPH STRUTT. 1799.  
 Historic Costume. FRANCIS M. KELLY and Professor RANDOLPH SCHWABE. (Batsford, 1925.)  
 A Short History of Costume and Armour, chiefly in England, 1066-1800. Same authors. 2 vols. (Batsford, 1931.)

### *Furniture—*

- History of English Furniture. MACQUOID. (Lawrence & Bullen.)  
 The Library of Decorative Art. 4 vols. FRANCIS LENYON and MARGARET JOURDAIN. (Batsford.)

### *Houses—*

- Homes of Other Days. THOMAS WRIGHT. (Tübner & Co.)  
 Early Renaissance Architecture in England—Growth of the English House—The English Home. J. A. GOTCH. (Batsford.)  
 Later Renaissance Architecture in England. BELCHER and MACARTNEY. (Batsford.)  
 "Country Life," for its splendid illustrations of old work.

### *Ironwork—*

- J. STARKIE GARDNER. (Batsford, 1911.)  
 „ (H.M. Stationery Office, 1914.)

### *Libraries—*

- The Care of Books. J. W. CLARK. (Cambridge Univ. Press.)

### *Music and Musical Instruments—*

- A History of Musical Instruments. A. J. HIPKINS and WILLIAM GIBB. (Adam & Charles Black, 1888.)  
 Old English Instruments of Music. F. W. GALPIN. (Methuen.)

## PREFACE

Plaine and Easy Introduction to Practicale Musicke, sct downe in  
the form of a Dialogue. 1597.

### *Schools—*

The Schools of Mediæval England. A. F. LEACH. (Methuen, 1915.)

The Old Grammar Schools. FOSTER WATSON. (Cambridge  
University Press, 1916.)

### *Social Life—*

English Children in the Olden Times. ELIZABETH GODFREY. •

Amusements of Old London. W. B. BOULTON.

TRAILL's Social England. (Cassell.)

The Microcosm of London. R. ACKERMANN. 1811.

Microcosm; or, a Picturesque Delineation of the Arts, Agriculture,  
Manufactures, etc., of Great Britain. W. H. PYNE. 1803-6.

Londina Illustrata. ROBERT WILKINSON. 1819.

DOUCE's Illustrated Shakespeare.

Progresses and Pageants of Queen Elizabeth.

Through England on a Side Saddle. (The Diary of CELIA FIENNES.)

The Hon. Mrs. GRIFFITHS. 1888.

Old English Household Life. GERTRUDE Jekyll. (Batsford.)

England in Tudor Times. L. F. SALZMAN. (Batsford.)

The Life and Work of the English People through the Centuries.

DOROTHY HARTLEY and MARGARET M. ELLIOT. 6 vols.  
(Batsford.)

### *Sports—*

Sports and Pastimes. JOSEPH STRUTT. 1810.

Old English Sporting Prints and Books.

The Booke of Hunting. TURBERVILLE. 1576. (Oxford, 1908.)

The Booke of Falconrie. TURBERVILLE. 1575.

Gentleman's Recreation. R. BLOME. 1686.

### *Toys—*

Toys of Other Days. Mrs. NEVILLE JACKSON.

Children's Toys of Bygone Days. By KARL GRÖBER. (Batsford.)

## NOTE TO THIRD EDITION (FIFTH IMPRESSION)

The death of my husband at the close of 1935 after twenty years' continuous collaboration has meant that I have had to undertake single-handed the revision of this volume for its third edition and fifth impression. As it had to be re-set, I have taken the opportunity to carry out a fairly thorough revision on the lines which I feel he would himself have adopted, eliminating passages and illustrations which could be replaced by matter of greater practical interest, and thus tending to a more systematic treatment, while adding, in collaboration with the Publishers, further colour drawings and half-tone and line illustrations which seemed appropriate and not unattractive, though preserving the main lines of the work unchanged. I can only hope that in its new form the volume will commend itself as in the past to the different circles by whom the series has been appreciated.

LONDON, *September* 1937.

• M. Q.

# CONTENTS

	PAGE
PREFACE . . . . .	ix
CHAPTER I . . . . .	I
Chart—Social Conditions: food and trade—A Fforstaller—Cos- tume—Queen Elizabeth—London Apprentices—The Revival of Learning—The Reformation—English Seamen of the Sixteenth Century—Ships—Drake and the <i>Pelican</i> —The Principle of Sailing —The Galleys—Galleons—Trade and Discovery—Grammar Schools — Colleges — Cathedrals — Clergy — Timber-framed Houses—Wood-working—An Old Will—Pots and Pans—Land- holding—Land-enclosing—Windmills—Gardens—The Larger Houses—Kitchen Meals—The Renaissance—Wooden Staircases —The Hall—Furniture—Musical Instruments—Music— Archery—Early Guns—Sieges and Cannon—Hunting—"The Breaking Up"—Falconry—Amusements—The Bohemians— Theatres—The Fortune Theatre—Coaches—Horn-books—Child- ren's Tales—Games—Needlework—Visits of Queen Elizabeth —A Wedding—Ornament.	
CHAPTER II . . . . .	81
Chart—Social Conditions and Home Life—Costume—The Navy —The Dutch War—Ships—Life aboard Ship—A Sailor's Burial —Twelfth Night—Lighthouse—Houses—Inigo Jones—Sir Christopher Wren—A Love Letter—Beds—The Home—Roads —Industries—Almshouses—Music—Musical Instruments— Food—Cooking—Cookmaids and Footboys—Coaches—Coach- building—Libraries—Scientific Enquiry—Iron working—Roll- ing-mills—Window Fastenings—Pikemen, Musketeers, and Grenadiers—Life Guards—The Royal Hospital—Sports—Agri- culture—Agricultural Implements—Early Machinery—Wind- mills—Theatres—The Duke's Theatre—Masques—Ben Jonson —Taverns and Coffee-houses—Lord of Misrule—May Day—A Fire-eater—Games—Carving.	
CHAPTER III . . . . .	147
Chart—General Conditions—Sea Fights and Land Battles— Costume—The Navy—Trafalgar—Clippers—Flintlocks— Spinning—Weaving—Steam Engines—Town Planning—Farm- ing—Agricultural Implements—Cattle-breeding—Windmills— House Planning—Proportion—Windows—Glass—Town Houses—Buckingham House—Gardens—Halls—Staircases— Furniture—Beds—Pianos—Music—Tinder—Pothooks and Hangers—Spits—Rushlights—Gardens—"Capability" Brown— Sea-bathing—Travelling—Vehicles—Waggons—Clubs—Gam- ing—Circus—Astley's—Polanders and Pyramids—Games and Toys—Tea Gardens—Entertainments—Masked Balls—News- papers—Table Manners—Mohocks—Shops—Art and Artists— Ornament.	
INDEX AND GLOSSARY . . . . .	216



# CHAPTER I.—"TEDOR" PERIOD OF DESIGN, 1500-1599. SIXTEENTH CENTURY.

Years	Notes	Events	Notes	Buildings
1500		Henry VIII. & Anne Boleyn	Henry VIII. & Anne Boleyn	Henry VIII. & Anne Boleyn
1501				
1502				
1503				
1504				
1505				
1506				
1507				
1508				
1509				
1510				
1511				
1512				
1513				
1514				
1515				
1516				
1517				
1518				
1519				
1520				
1521				
1522				
1523				
1524				
1525				
1526				
1527				
1528				
1529				
1530				
1531				
1532				
1533				
1534				
1535				
1536				
1537				
1538				
1539				
1540				
1541				
1542				
1543				
1544				
1545				
1546				
1547				
1548				
1549				
1550				
1551				
1552				
1553				
1554				
1555				
1556				
1557				
1558				
1559				
1560				
1561				
1562				
1563				
1564				
1565				
1566				
1567				
1568				
1569				
1570				
1571				
1572				
1573				
1574				
1575				
1576				
1577				
1578				
1579				
1580				
1581				
1582				
1583				
1584				
1585				
1586				
1587				
1588				
1589				
1590				
1591				
1592				
1593				
1594				
1595				
1596				
1597				
1598				
1599				

A=Architect

P=Painter

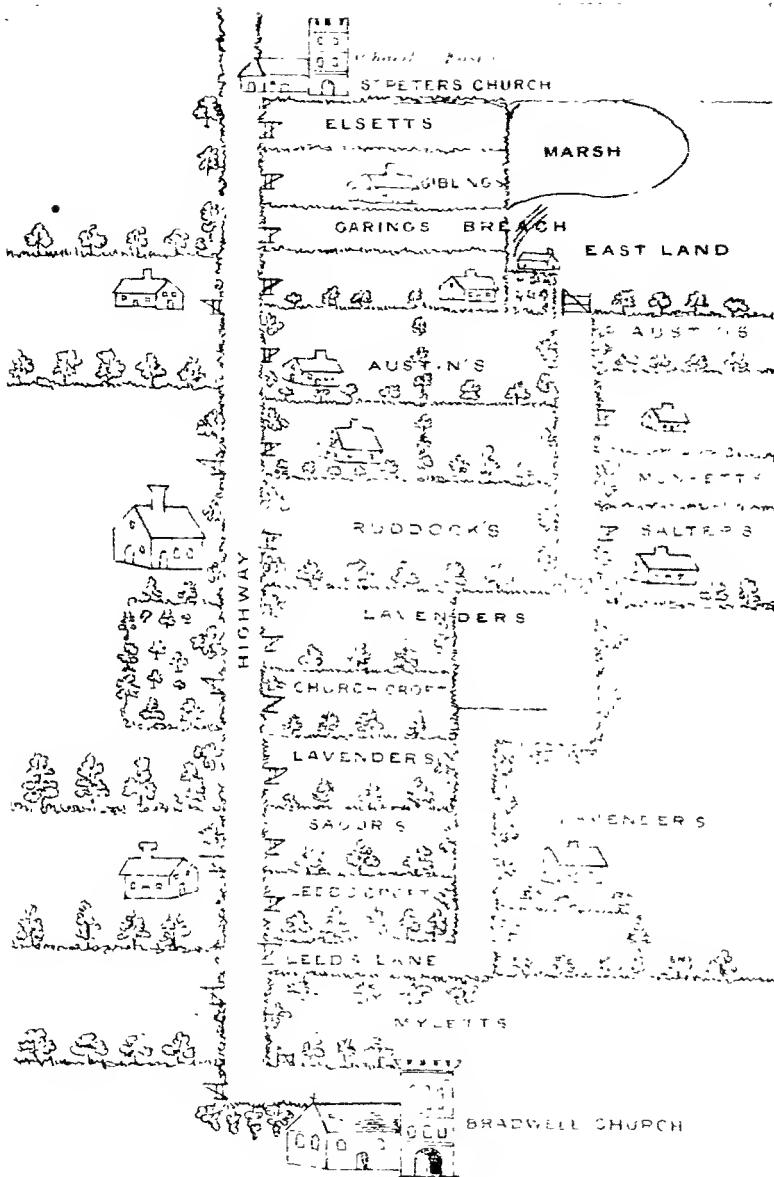
W=Writer

S=Sculptor

W=Writer

15th Century Chapter 80.

15th Century Chapter 148.



*From a Copy of the Survey*

Elizabethan Crofts at Bradwell-on-Sea, Essex



*Engraving by J. Nel, 1589*

Orchestral Concert, with virginal, viol, viola-da-gamba, recorders, flute, trombones and lute



*Engraving by W. Udelitz, 1535*

A Horde of Beggars invading a Town



FIG. 2.—Horseman at the Field of the Cloth of Gold  
Horseman, Restoration, Fig. 47; Horseman, Georgian, Fig. 80.

## CHAPTER I

### SIXTEENTH CENTURY

THE sixteenth century is of the greatest interest to us, because it marks the change from the Middle Ages to the modern world we now live in, and this change, though not heralded by conquest, was in reality a far greater one than that which followed the coming of the Normans in 1066. In Vol. I we said that the Conqueror was responsible for the introduction into England of a new set of ideas, and in the same way the sixteenth century marked a general change of

spirit, which altered the whole outlook of the people and therefore the appearance of everyday things.

William's new ideas of 1066 were carefully grafted on to those of the Anglo-Saxons. He knit the country together by Feudalism. This, at its best, was something very good, because it was the acceptance of the principle of service. The faith of men was not disturbed, but rather strengthened, by the work of good men like Lanfranc and Anselm. Froude, the nineteenth-century historian, said the Churchmen ruled the State, and "they were allowed to rule because they deserved to rule, and in the fullness of reverence kings and nobles bent before a power which was nearer to God than their own." Things were done and made, land was held, and lives lived more in common than nowadays; to borrow was thriftless, to lend usury. The Gothic cathedral was the work, not of one man, but of many, and still remains as one of the finest conceptions of mankind.

Towards the end of the Middle Ages people had become restless, the old standards were being overthrown, and there did not seem any fit to take their place. In the old days men had worked together, and accepted the principle of service; for the latter the sixteenth century substituted that of competition. It was thought that if man worked against man, then everybody's wits would be sharpened, and the world go forward. The individual begins to step out of the crowd and beckon to us.

Froude contrasts the difference between the two ideals in this way: "In these times of ours, well-regulated selfishness is the recognized rule of action—every one of us is expected to look out first for himself, and take care of his own interests. At the time I speak of, the Church ruled the State with the authority of a conscience, and self-interest, as a motive of action, was only named to be abhorred"—but this was written in 1867, and would not be so true now as it was then. If it were possible for a boy or girl, who reads this book, to meet a boy who went to the sixteenth-century school, illustrated in Fig. 13, they would find they had a great deal in common, not only in the things they used, but what is more important, in the things they thought about. But if our readers could be

taken back to the Eton that Henry VI founded, then the case would be reversed, and one boy would not understand the other at all; their outlook on life would be quite different.

It may help us to understand better the position of affairs at the beginning of the sixteenth century if we consider how social life was divided up.

William Harrison in 1577 placed the people of England into four classes, namely: gentlemen, that is, princes, lords, men of title, and squires or country gentlemen holding land; citizens or burgesses, these comprising the new class that was rapidly rising and becoming of increasing importance, the merchants and traders, the vast new middle class of England, trading at home and overseas, and peopling the City of London.

Then came the farmers and yeomen, cultivators and producers of the goods sold and of foodstuffs; and lastly the artificers and labourers who worked for hire but did not own. These men, formerly villeins, by the end of the reign of Henry VIII were nearly all free men. Land was changing hands; the suppression of the monasteries and the transference of large tracts of land to the Crown, and from there by gift or purchase to new owners, led to diminution of cultivation.

These men, to whom the land was a commercial asset and not a personal inheritance, led by the increasing importance of the wool trade, grazed sheep instead of cultivating, even enclosing common land, thereby halving the labour needed and throwing many out of work. For this reason also, rents began to be paid in money instead of work, later the cause of much difficulty, for whereas a man could pay his landlord by working certain hours for him, it was vastly more difficult to find outside work with pay in order to find the money for the rent. Elizabeth, to help the cause of the labourers, passed a law that no cottage was to be built in less than four acres of land, trying in this way to give them some means of livelihood. Many a poor man planted on this land cabbages, radishes, turnips, parsnips, carrots, melons, pompons (pumpkins), and kept a pig or cow; "by which," as William Harrison says, "he and his poor household liveth as their principal food, sith, they can do no better." A collection of

Elizabethan small holdings is seen in Pl. 2, which is taken from a contemporary map of part of the parish of Bradwell-on-Sea, Essex.

Harrison speaks of the growing evils connected with increasing trade. He says that whereas in past times men made goods and sold them, now middlemen in the markets eat up the grower's profits, that purveyors take up butter, eggs, cheese, pigs, capons, hens, chickens, hogs, bacon, and such-like in one market, and suffer their wives to sell them in another or to the poulterers of London.

"Whereby," he says, "also I gather that the maintenance of a superfluous number of dealers in most trades is one of the greatest causes why the prices of things become excessive."

Markets were held once a week in all towns and all things needed for household use were to be sold and bought there; large fairs were usually held once or twice in the year.

Shops were increasing rapidly in the towns, and these were usually a single room level with the street, the shutter of which let down to form a counter and a sign hung above denoted the trade. At first the room behind was often used for the making of the goods to be sold, but as time went on the shop became the place where goods were "brought" to be sold, rather than "made" to be sold.

As the towns grew, new houses were erected with little regard to space or place, and the streets became narrow and overcrowded. Generally ill paved, with all the house rubbish thrown out into them, and ill lit except where the wealthier inhabitants were obliged by law to hang out lanthorns, the streets cannot have been pleasant to walk in. During the latter half of the sixteenth century, scavengers and dust-carts were appointed to clear the rubbish in the streets, and a number of leading citizens were bound to keep leather buckets of water and great fish hooks in readiness in case of fire. Two force pumps worked with wheels were also set up to supply the city with water, also a help in case of fire, which was a great danger in the narrow congested streets of wooden or timber-framed houses.

With distress in the country the labourers moved towards the town, and overcrowding grew and with it slums. Parts

of London became plague spots of poverty; filth and vice were rampant. A law was made "One house one family," but it was a law impossible to enforce in the rabbit warrens of housing, and another legislation forbade the erection of buildings on hitherto unoccupied parts of the city. But these measures were powerless to stem the influx of the unemployed and unemployable, or to prevent their herding together in the dark and obscure parts of the town. Citizens out after dark dared not venture unaccompanied, and with lanterns and swords prepared themselves for any chance encounter with robbers or cut-throats lurking in the shadows on their way home. Many of these unemployed joined together into great bands and roamed over the countryside, pilfering, robbing, and terrifying whole villages with their lawless numbers.

The nursery rhyme "The beggars are coming to London Town" (Pl. 3) was then no mere jingle, but a menace which caused all the citizens



Fig. 3.—Vagabonds, 1609.

(v. also Pl. 3)

on the outskirts to put up their shutters and to barricade themselves in their houses, driving so far as was possible their beasts into safety. Edward VI was so moved by a sermon of Bishop Ridley concerning the plight of the great poverty-stricken hordes in parts of London, that he wrote to the Lord Mayor and through him a committee was formed to inquire into the matter and finally three houses were founded, "Graie Friars," now Christ's Hospital for poor children, St. Thomas of Southwark, and St. Bartholomew in Smithfield for at least 200 diseased persons; and Bridewell, a prison to punish idle and vagabond persons. In 1569 there was such a horde of beggars approaching London that



the corporation being apprised of it, beadles were appointed to watch for them to send off the able-bodied to Bridewell, the diseased to St. Bartholomew's Hospital, and the children to Christ's Hospital.

Henry VII had served an apprenticeship of poverty and knew the value of money; he was not to be tempted into wars abroad, unless he could make them pay, but preferred to devote all his attention to home affairs.

Certainly when he died in 1509, he left England in an infinitely better position than when he came to the throne, and he had safely bridged the transitional period between the Middle Ages and the Renaissance.

Bacon said of the first Tudor king, that he deserved to rank with Louis XI of France and Ferdinand of Aragon as "the three magi of kings of these ages."

Now let us pass to a consideration of the everyday things in England in the sixteenth century, and see what the people looked like.

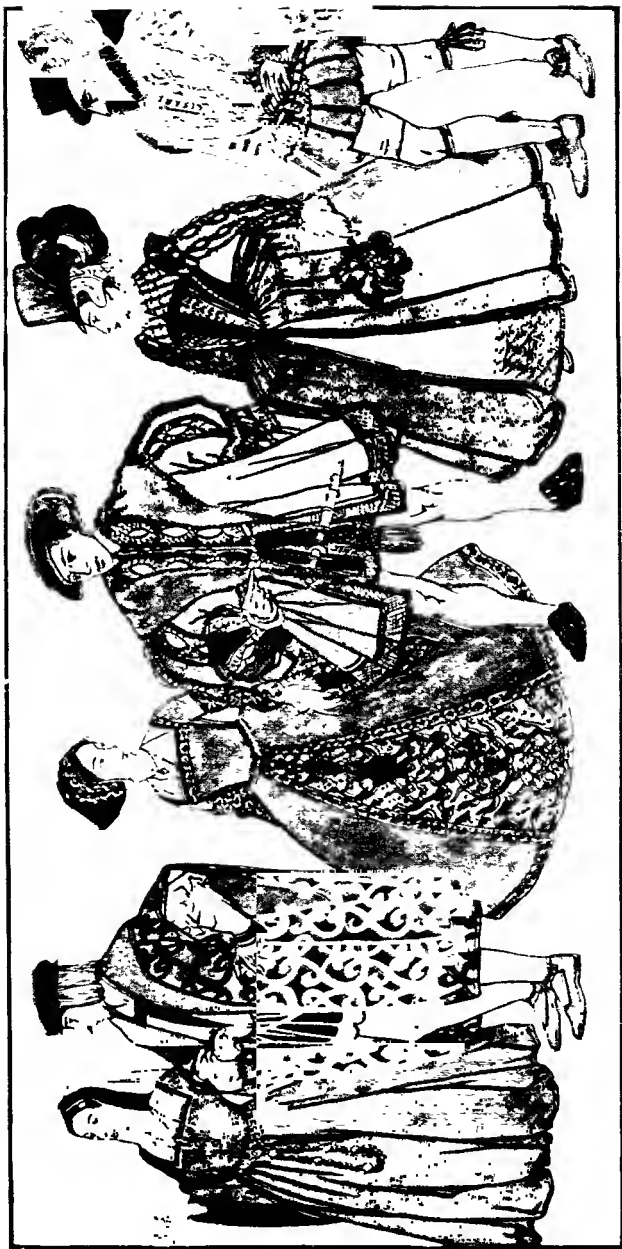
The coloured plate, Pl. 4, shows the costume of the time. In Vol. I we saw how the middle part of the fifteenth century was a period of great extravagance, and dress was made to distort rather than clothe the figure. Men's garments either trailed on the ground or were cut excessively short, headdresses were mon-

strous, and shoes so long and pointed that they were fastened up to the knee. It is curious to notice how each period has its own type of design, and how this runs through everything made during that time. The detail of

\* Fforstaller was one who bought goods on the way to market; Regrator one who created a corner in goods in the market. A certain cure for profiteering.



FIG. 4.—Fforstaller and Regrator of Marketts and Feyres and Vitellars,\* 1509



Costume. Sixteenth Century

Seventeenth-Century Costume, Pl. 16. Eighteenth-Century Costume, Pl. 25, 26, and 27



fifteenth-century architecture was reflected in the dress, and when the Renaissance came, the somewhat pointed forms of the Gothic period changed and became like the architecture, round and fuller in character.

Now in the reign of Edward IV this spirit of extravagance began to die out, and dress therefore became gradually simpler. This continued until the end of the reign of Henry VII, to which period belong the first two figures of our illustration, Pl. 4. Notice the dress of the lady. The surcoat has quite disappeared, and her gown is simple. The bodice is cut square to show the white partelet at the neck, and fits the figure closely. The sleeves are full and the skirt is gathered into the waist with a jewelled belt. Under-sleeves were worn, probably attached separately. The high head-dress has given place to a flat kerchief-like covering. The man standing with this lady wears a flat velvet cap and a tunic and hose covered by a loose full gown with hanging sleeves. Notice his shoes, which are simpler and more natural in shape than hitherto. In these two figures we have a good example of a style in its intermediate stage, before it has had time to become exaggerated, and so spoilt.

The second lady belongs to the next reign, that of Henry VIII. Her bodice is stiffened, also the skirt, which is open in the front to show a richly embroidered kirtle. Her hanging sleeves are fastened back so that the beautiful brocaded lining is displayed. The under-sleeves are slit from elbow to wrist and puffed with lawn. For the first time we see ruffles at the wrist. The kerchief has been altered and the ends are caught up on to the top, forming a three-cornered head-dress.

The interchange of courtesies between Henry VIII and the French Court led to a great influx of French fashions, and men's dress became extremely rich and heavy. Every garment worn by the second man in this illustration is wonderfully slashed, laced, and embroidered. The outer coat is of velvet or heavy silk, and is lined with fur; the short breeches or trunks hidden by his doublet are of the same material. The sleeves are bolstered and slashed. The doublet or inner coat is also richly trimmed, and though in this illustration it is closed, it was often opened to display a richly embroidered

shirt or French chemise beneath. The slashed shoes are very broad. The flat velvet cap is plumed, and the gentleman's hair is closely cut, following the French fashion rigorously enforced at the court of Henry VIII.

The third couple belong to the reign of Queen Elizabeth. Dresses were slowly becoming stiffer, more ungainly, and more covered with ornament, until the climax came in the shape of the monstrous wheeled farthingale, which came into being towards the latter half of Elizabeth's reign, and lasted well on into the reign of James I. This farthingale consisted of a very full gathered skirt which was stretched out over a large hoop round the hips, falling from that, straight to the ground—a very ungainly and ugly fashion. Bodices were stiff and peaked, and amongst wealthy women embroidered with gold and jewels to an extraordinary degree (see Pl. 4). Ruffs are of Spanish origin. They began as cambric collars (notice the second man's costume), and became larger and more pleated and wired, until similar to those on the third couple in the picture; these, however, are very moderate, both in shape and size. Special sticks were used to plait these ruffs, called *pokesticks*. An alternative fashion to this was the wearing of large, fan-like collars, made in lawn or cambric, these materials being first brought to England in this reign. These fan-shaped collars reached immense proportions, sometimes two or three layers of cambric being used, each wired to stand stiffly up and away from the head. An example is shown on the ladies in the hall (Fig. 28).

An interesting little account of Queen Elizabeth's clothing as a child, is given in a letter from Lady Bryan, found amongst State papers of the period. After Anne Boleyn's disgrace and death, the Princess Elizabeth was put under the care of Lady Bryan, and was apparently rather neglected by her father, Henry VIII, and those at Court, for Lady Bryan writes asking for clothing for the little girl. She says: "She (Elizabeth) hath neither gown, nor kirtle, nor peticoat, nor no manner of linen, nor fore-smocks (*pinafores*), nor kerchiefs, nor rails (*night-dress*), nor body stitchets (*corsets*), nor handkerchiefs, nor sleeves, nor mufflers, nor biggins (*caps*).” We must remember that children wore just the same clothing as their

elders, so that the inventory of a child's needs would be nearly identical with that of a grown-up person. Many tales could be told of Elizabeth's gowns when she was a Queen, and if she lacked clothes in her youth she certainly made up for it in later years, and on her death, an inventory showed 1000 dresses in her wardrobe.

•An account of the dress that Mary Queen of Scots wore to her execution, may be found interesting, perhaps to girls:

“Then did she apparel herself after this manner, in borrowed hair, having on her head a dressing of lawn edged with bone lace and above that a vail (veil) of the same, bowed out with weir (wire), and her cuffs suitable; and about her neck, a pomander chain and an Agnus Dei hanging at a black ribband, a crucifix in her hand, a pair of beads at her girdle with a golden cross at the end. Her uppermost gown was of black satin, printed, training upon the ground, with long hanging sleeves trimmed with akorn buttons of jet and pearl, the sleeves over her arms being cut, to give sight to a pair of purple velvet underneath; her kirtle, as her gown, was of black printed satin: her bodice of crimson satin unlaced in the back, the skirt being of crimson velvet: her stockings of worsted, watchet, clocked, and edged at the top with silver, and under them a pair of white: her shoes of Spanish leather with the rough side outward.”

The gown spoken of here would be a garment often worn at this time, and sometimes called a mandeville. One can still be seen at the Victoria and Albert Museum, South Kensington. It was a long mantle or tunic open and unfastened in the front, with long unused sleeves, the arm coming through an opening by the shoulder.

To return, though, to Pl. 4. The third lady wears a feathered hat, and under it the small French hood brought into fashion by Anne of Cleves, and still worn. The hair was as a rule elaborately curled and dressed high, and was often covered with a jewelled caul or net. Many laws were in force regarding dress, and at this time citizens' wives were obliged to wear white knitted caps of woollen yarn, unless their husbands could prove themselves to be gentlemen by descent. In the reign of Queen Mary, all London apprentices wore blue gowns

in winter and blue cloaks in summer, with breeches of white broadcloth and flat caps. Servants might not wear their gowns longer than to the calf of the leg.

The third man in our illustration wears a peaked doublet, of the same shape as that worn by the lady. It is, like that of

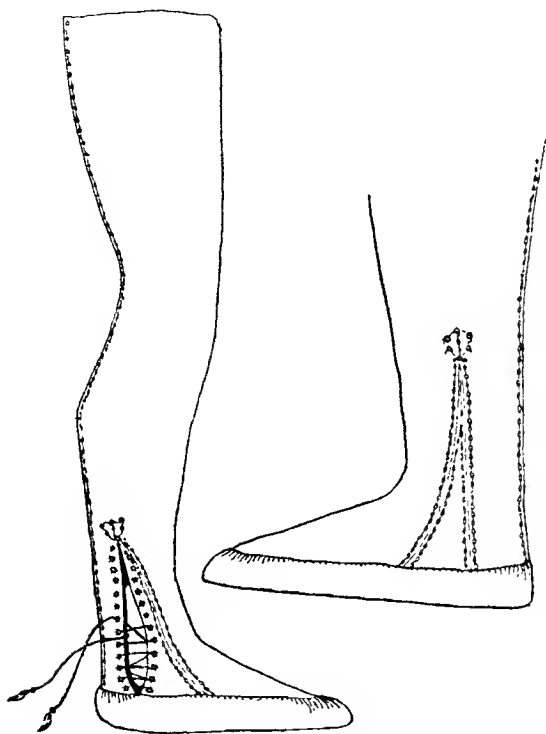


FIG. 5.—A Linen Stocking

his companion, elaborately ornamented, and the sleeves are padded. He wears trunks, which are the very short stuffed breeches, trunk hose which reach to above the knee, and hose or stockings. These trunk hose are the beginning of the breeches of later days, and mark the end of the long chausses of mediæval times. A later type of Elizabethan dress will be seen in the illustration of the hall, Fig. 28, where some of the men wear no

trunks, but trunk hose and hose, the former padded until they resemble bolsters; see also Fig. 36. Later still, the padding was omitted, but the fullness retained, and they were then called galligaskins, gradually becoming narrower until they developed into the full breeches worn by the Cavaliers. Short cloaks to the hip were largely in use, and were often made of perfumed leather. Notice also that the gentleman's shoes have heels, and more nearly approach to modern ones than any before.

Fig. 5 shows a very interesting unbleached linen stocking from a private collection. The material is cut on the cross, which means that the warp threads do not run vertically up and down on the stocking, which is consequently a little more elastic. The stocking is shaped and seamed at the back, and stitched with green silk. The sole is cut larger than the foot, as a separate piece, and brought up and gathered to the shape of the foot, and sewn to the upper portion. Gussets are inserted in each side, the seams having ornamental stitchery of green silk. On the outside, the back seam of the gusset is left open to make the ankle large enough for the passage of the foot, and the gusset then closed by drawing up a green silk cord, through green silk eyelet holes, and tied at the top, which is finished with a clock to prevent the material splitting; and the clock still remains as an ornament on stockings of to-day.

Having gained some idea of the appearance of sixteenth-century men or women, we will now consider their doings. We said in the introduction that even the appearance of everyday things was altered, and this was not to satisfy capricious fancy, but because the life of the time was altered, and the things used reflected this.

In the fifteenth-century chart we noted how the Turks captured Constantinople in 1453; one result of this was that scholars from that city, where the Greek tradition had never wholly died away, fled to other parts of Europe. In Italy they formed a school of learning which became interested in Greek literature. Caxton started printing at Westminster in 1476, and this helped to spread here what was called the Revival of Learning. Grocyn, a Fellow of New College, gave Greek lectures at Oxford. It is very difficult for us to understand now, how wonderful these must have seemed to people knowing only mediæval literature; perhaps boys and girls can judge a little by remembering their first impression of, say, "The Frogs," by Aristophanes. The difference is much like the two sorts of type used for printing. The former is black letter, very decorative to look at but difficult to read; the latter, expressed by Greek and Roman characters, clear and simple.



Erasmus, born in 1467, was first a monk, but obtained release from his vows from Julius II. He came to England in 1497 and met Sir Thomas More and Dean Colet. The influence of these men was to be tremendous, and they were all very learned, sincere, and good. Erasmus said: "I have given up my whole soul to Greek learning, and as soon as I get any money I shall buy Greek books—and then I shall buy some clothes"; and of More he said, "When did Nature mould a

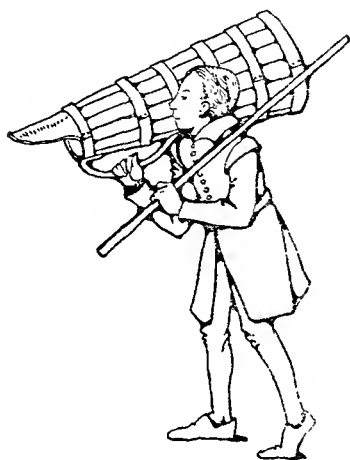


FIG. 6.—An Apprentice going to draw water, 1572

temper more gentle, endearing, and happy than the temper of Thomas More?" We must remember that though these men wished to reform the Church, they had no desire to break away from its teaching; the course the Reformation took in the end was repugnant to them, and Sir Thomas More laid down his life rather than surrender his principles.

Had men been wise enough to accept Sir Thomas More as the champion of the Reformation, we can judge from the pages of *Utopia*,\*

which he wrote in 1516, of the kindlier spirit which might have been brought to bear on the problems of the Church. In *Utopia* we read that "it should be lawfull for everie man to favoure and folow what religion he would, and that he mighte do the best he could to bring other to his opinion, so that he did it peaceablie, gentelie, and soberlie, without hastie and contentious rebuking and invehing against other. If he could not by faire and gentle speche induce them unto his opinion yet he should use no kinde of violence, and refraine from displeasaunte and seditious woordes." Erasmus was rendered miserable by standing between the two extreme parties; like More and Colet, he realised that the Church

\* *Utopia* deals with More's conception of the Ideal State.

needed reformation, but hated the methods by which it was accomplished.

When we were writing Vol. I it occurred to us that one of the first things of importance which must be described was the ship; because with its aid William gained possession of the Narrow Seas, and was so enabled to defeat Harold at the battle of Hastings. It was an early illustration of what is meant by Sea Power. In Vol. II we must do much the same, and give early consideration to the Navy, because with its aid we maintained in the sixteenth century our hold on the Channel, and defeated the Armada. Had it not done so, then all the things we are going to illustrate would have been cut to a different pattern. However, this is not a real history book, so boys and girls who want to know what "English Seamen of the Sixteenth Century" were like, should read the splendid book by Froude which bears this title.

We can only give an outline. Columbus discovered America in 1492, and Spain benefited by this to an extraordinary extent. Ferdinand had laid solid foundations for her power, and on these an empire was built which stretched across to the New World. The Spaniard ruled the seas, though challenged by us, and continued so to do until in 1588 came the great trial of strength, and the Armada was defeated. We were enabled to do this because we had fine seamen and ships. It will be interesting to see how this came about. All the nations had been stimulated by the discovery of America, and fabulous tales were told of the wealth to be obtained there.

Fig. 7 shows what a hazy idea the old navigators had of the shape of the New World, and the terrors, like cannibalism, which they imagined existed there.

The Revival of Learning led to an intense interest and curiosity in other people's doings; a spirit of adventure was in the air. Wise old Henry VII realized all this, and the necessity for being up and doing. The first English expedition to America sailed in 1497, under John Cabot. Henry built the *Regent*, and the *Sovereign*, both larger and more powerful than any ships which had gone before. The *Great Harry*, launched in 1514, was the wonder of her day, and Henry VIII, assisted by Wolsey, continued the good work of his father, and can



FIG. 7.—The New World  
(Ptolemy, *Geographia Universalis*, 1540)

probably be regarded as the founder of the Navy. Before this, ships had been provided by the Cinque Ports. He greatly encouraged the seamen of his time, and William Hawkins sailed under his flag to Guinea; later, in Elizabeth's time, his son, Sir John Hawkins, engaged in the slave trade, and opened the route to the West Indies. In 1577 Drake sailed out of Plymouth Sound in the *Pelican*, of only 120 tons, the *Elizabeth*, of eighty tons, and two sloops, of fifty and thirty tons. He sailed clean round the world, and gave the Spaniards some cause for alarm, because they saw that presently a nation which could produce such sailors would challenge them, and that it meant a fight. This was the training which had gone before the Armada, and produced the men and the ships.

In Vol. I we saw how the Crusaders, going into the Eastern seas, were

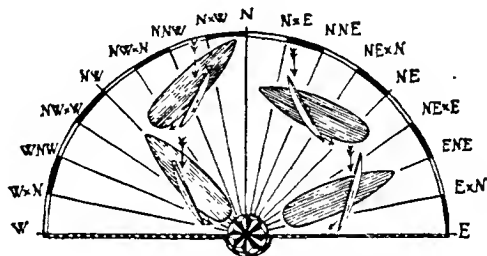


FIG. 8.—Sailing Diagram

struck by the greater development in shipbuilding they found there, and the northern men adopted the lateen, or leg-of-mutton sail, as part of their rig in the fifteenth century. The reason for their doing so was that it enabled them to sail a little closer to the wind, and made it easier to work their ships. Take the diagram, Fig. 8. The right-hand side of the diagram represents the best that a mediæval boat fitted only with square sails could do. She was at her *best* with the wind right aft. The left-hand side of the diagram illustrates a cutter or hoy rig, which is fore and aft and descended from the lateen. Here one is not hampered by yards and shrouds, and the boat can get to within four points of the wind. But the fore and aft was at its *worst* with the wind due aft; a combination of the two rigs was what the old men aimed at. They did not at once develop the lateen into triangular head-sails, stay-sails, and spanker; this was only done gradually, as we shall see by the illustrations. What they did do in the

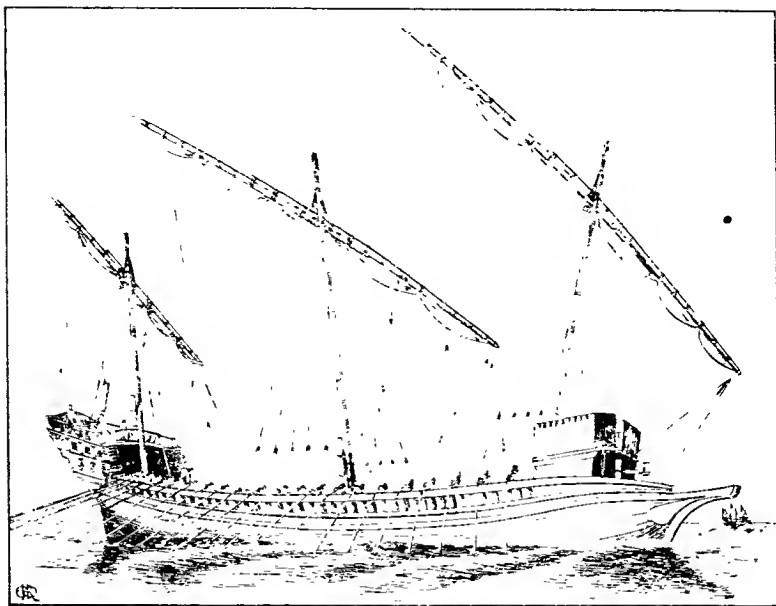


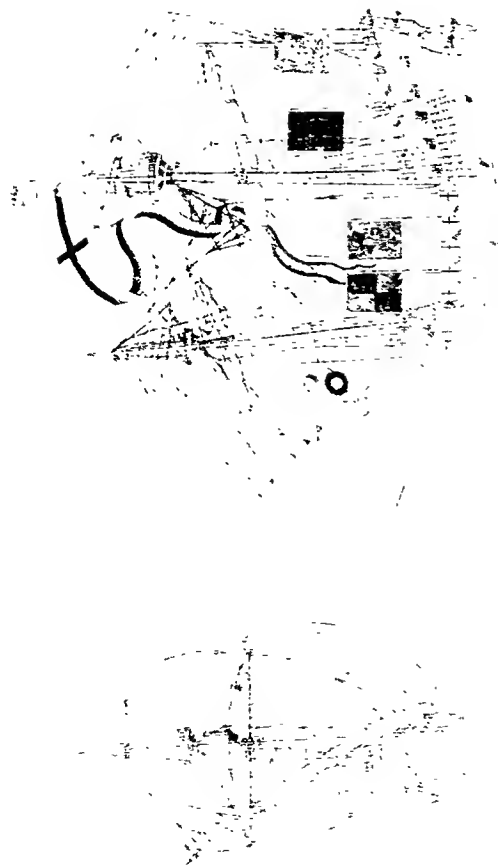
FIG. 9.—A Mediterranean Galley

Other illustrations of ships—

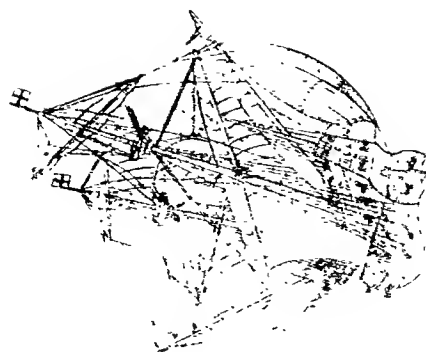
Galleon, Fig. 10. *Ark Royal*, Fig. 11. Seventeenth-Century Ship, Fig. 53.  
Eighteenth-Century Ship, Fig. 85. Clipper, Fig. 86

fifteenth and sixteenth centuries was to adapt the lateen to the mizzen and Bonaventure mizzen, and the idea of this must have been to enable them to change over from one tack to the other more readily; it could hardly have been to lay their ships closer to the wind, because the hulls were not high enough in the bows to make the attempt desirable.

Fig. 9 is of a Mediterranean galley, and has been drawn from a model at the Science Museum at South Kensington, which is supposed to have belonged to the Knights of Malta. Though later in date than the sixteenth century, it can be taken as typical of the Eastern galley, which influenced the design of the Elizabethan galleons. Here it should be explained that galleon meant a man-of-war; gallease was a smaller boat, like the frigate later on. So far as the galley illustrated is concerned, it has the beak head, used for ramming, and the



Ships in Calais Harbour



Drawing by Johann Petz



Seventeenth-Century Barn at Church Farm, Edlesborough, Bucks

forecastle. Then the main deck, with twenty-two long sweeps each side for use in calm weather; these were manned by slaves, who sat on benches several to each sweep. Up and down the deck a raised gangway ran between the benches, from whence the overseers could wield their whips against any slave not pulling his weight.

In the tale *Westward Ho!* Salvation Yeo is made to say, when telling his experiences to Sir Richard Grenville and Amyas Leigh: "I must have two hundred stripes in the public place, and then go to the galleys for seven years. And there, gentlemen, oftentimes I thought that it had been better for me to have been burned at once and for all: but you know as well as I, what a floating hell of heat and cold, hunger and thirst, stripes and toil, is every one of those accursed craft."

Now the build of the hull of the galley influenced ship design for a long time, as we shall see, and we have already discussed the influence of the lateen or leg-of-mutton sails which are shown furled on the foremast, mainmast, and mizzen.

The galley's length is given as 165 feet, breadth 22 feet.

The next illustration (Fig. 10) is of an Elizabethan galleon with a beak head closely resembling the galley, forecastle, and high poop. The amusing little turrets, and the ornament, show how closely related the architecture of the sea was to that of the land. The open stern galley is a new feature. So far as rig is concerned, we now have a spritsail on the bowsprit. The foremast and mainmast were square rigged, and the principal interest is in the lateen sails on the mizzen and Bonaventure mizzen. Nettings were used over the waist of the ship as a defence against boarders. Sometimes the ends of the bowsprit, and yards, were provided with hooks to catch in and cut the enemy's rigging when at close quarters. The sails are shown with detachable bonnets laced on, which could be removed instead of reefing. It was at this period that topmasts were arranged so that they could be lowered.

Fig. 11 is of the *Ark Royal*, drawn from a print at the British Museum. This fine boat was built for Sir Walter Raleigh in 1587, but was sold to Queen Elizabeth for £5000. She was the flagship of the fleet which defeated the Armada,



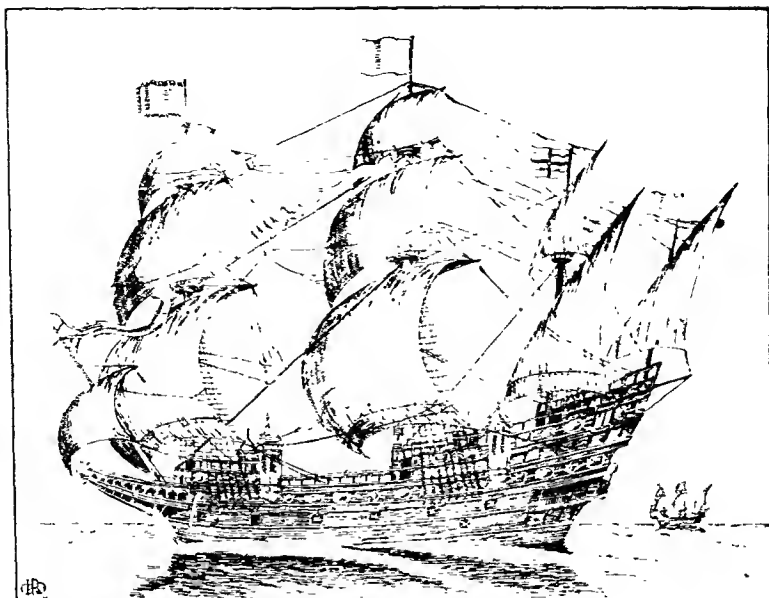
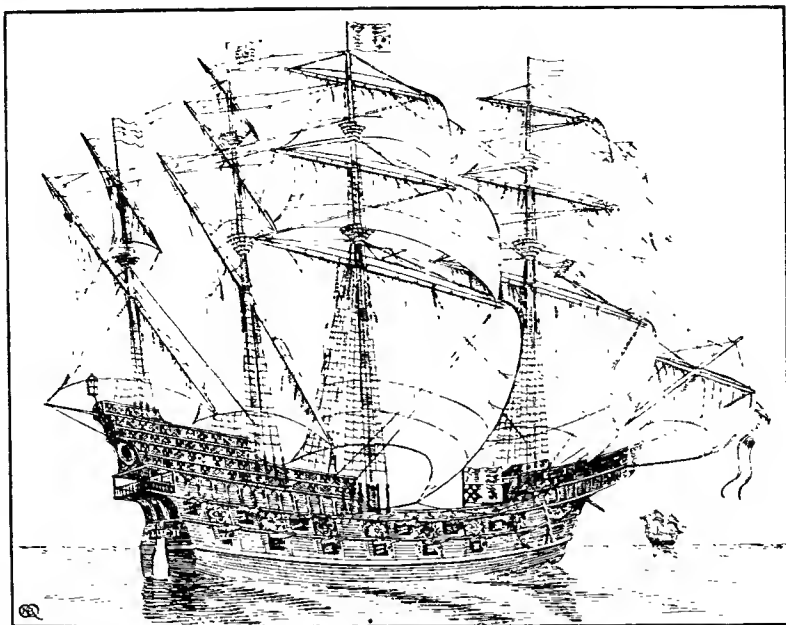


FIG. 10.—An Elizabethan Galleon

Galley, Fig. 9. *Ark Royal*, Fig. 11. Seventeenth-Century Ship, Fig. 53.  
Eighteenth-Century Ship, Fig. 85. Clipper, Fig. 86.

and as such, entitled to our respectful consideration. Her tonnage was 800, and crew 400; in 1608 she was rebuilt and named the *Anne Royal*. Froude gives us a picture of the memorable council of war which was held in the main cabin of the *Ark*, on Sunday afternoon, August 8, 1588. The Armada had been chased up Channel, and if left undisturbed would have recovered and been ready for Parma and his troops at Dunkirk, so "Howard, Drake, Seymour, Hawkins, Martin Frobisher, and two or three others met to consult, knowing that on them at that moment were depending the liberties of England." How they decided on fire ships, and the effect of these on the Spaniard's nerves, is matter for abler pens than we possess; our main concern is to show something of the appearance of the *Ark*.

Her hull was still on galley lines, and here it can be noted how the term quarter-deck came about. There is, starting

FIG. 11.—The *Ark Royal*

Galley, Fig. 9. Galleon, Fig. 10. Seventeenth-Century Ship, Fig. 53.  
Eighteenth-Century Ship, Fig. 85. Clipper, Fig. 86.

from the bows, first the forecastle, then the waist of the ship; of the remaining part, the first half was called the half-deck, the next portion the quarter-deck, because it occupied roughly one-quarter of the space, the remaining portion aft was the poop. The rig is the same as that described for the galleon, only the mizzens are more liberally provided with lateen sails.

Pl. 5 is very interesting. The three very jolly little drawings date from 1545, and were made by Thomas Pettyt; they are in the Cotton MSS. at the British Museum, and their reference is Aug. 1, vol. ii. 57B. They are proof that men were beginning to get life and movement into their drawings.

Elizabeth continued the wise policy of her father and grandfather, and encouraged trade. She granted the first charter to the East India Company in 1600, and so laid the foundation of our Eastern Empire. There were only five ships in the first fleet of the Company which sailed, and the largest of

these, by name the *Dragon*, was only of 600 tons, with a crew of 202.

Hakluyt, who published a book of voyages, talking of English trade in the sixteenth century, says the ships of London, Southampton, and Bristol traded with Sicily, Tripoli, and Beirut in Syria, carrying these "fine kerseys (cloth)\* of divers colours, coarse kerseys, white western dozens, cottons, certain cloths called statutes and others called cardinal whites, and calf-skins, which were well sold in Sicily." They brought back silks, camlets, rhubarb, Malmseys, muscadels, and other wines, sweet oils, cotton, wood, Turkey carpets, galls, pepper, cinnamon, and other spices.

The sixteenth century is also noteworthy for its voyages of discovery. The N.E. and N.W. Passages were thought to lead to India. Sir Hugh Willoughby was one of the first of the discoverers to lay down his life in this cause. Hakluyt tells us that the sixteenth-century sailormen found that, in tropic seas, "a kind of worm is bred which many times pierceth and eateth through the strongest oak that is; therefore that the mariners might be free and safe from this danger, they cover a piece of the keel of the ship with thin sheets of lead."

If the sixteenth century is memorable for its English seamen, it has another claim on our attention, in that so many schools were then founded, or re-established. Starting with St. Paul's, 1509, we have Berkhamsted, 1541, Sherborne, 1550, Shrewsbury, 1551, Bedford, one of the sixteen schools founded by Edward VI, 1552, Repton, 1557, Highgate, 1565, Rugby, 1567, Harrow, 1571, Uppingham, 1584, and many others.

The Tudors, who were themselves very well educated, determined that their subjects should enjoy the same privilege; in many cases the buildings they provided are still serving the same purpose.

There is, however, a general tendency to think that grammar schools did not exist before this time, and that education was in the hands of the monks, but this was not so. We saw in Vol. I how the Benedictine monastery had a training school for novices who wished to become monks, and sometimes another in connection with the almonry, where poor boys

\* From Kersey, the cloth village in Suffolk.

were trained for the choir. The precentor taught them singing, and such song schools were the elementary schools of the day. Where there was a town, it is probable that the townsmen and guilds had their own grammar school. The foundations of secular canons, like Chichester, Wells, York, Southwell, Lincoln, Hereford, and Beverley, were more interested in education than the monastic foundations, and they maintained schools, or licensed people to keep them. Generally there was a theological school, under the chancellor, a grammar school, under a master appointed by the chancellor, and a song school under the precentor. On pages 25 and 26 we describe the difference between secular and monastic foundations.

There were collegiate churches which carried on the same work, like Winchester and Eton. William of Wykeham founded Winchester, as early as 1382, for "seventy poor and needy scholars, clerks, living collegewise therein and studying and becoming proficient in grammaticals or the art, faculty, or science of grammar." A bird's-eye view of the college is shown in Pl. 7. Wykeham also founded New College, Oxford, and boys went there on leaving Winchester; and they went up at an earlier age than now. Eton came into being in 1440, and Henry VI arranged for it to consist of provost, ten priests, four clerks, six chorister boys, and "twenty-five poor and needy scholars to learn grammar there." The Eton boys of the fifteenth century said the Matins of the Blessed Virgin while making the beds in the dormitories before five o'clock in the morning. King's College, Cambridge, was founded in connection with Eton.

Chantry schools were attached to a church, where the priest taught children, as well as singing Masses for the founder. The chantries were dissolved in 1547.

Grammar schools were sometimes founded in connection



FIG. 12.—A Boy of 1509

## EDUCATION

with colleges, as at Queen's College, Oxford, where the boys served as choristers, but had masters of their own and dined in hall with the scholars.

In the Middle Ages the schools taught grammar, logic, and rhetoric, called the Trivium; arithmetic, music, geometry, and astronomy, the Quadrivium; and teaching was mainly oral—this had to be, because, before printing became general, books were far too expensive to be used for class-work. A boy was taught to hold his own in wordy disputation, and to argue on such abstruse questions as—How many angels could sit on a pin's point? We still talk of a Senior Wrangler, and originally this did mean one who could hold his own in disputation. Mediæval education was severely practical; it fitted a man to be a lawyer, but denied him the wider interests which the Renaissance supplied later. The patron saints of schoolboys were St. Katherine of Egypt and St. Nicholas of Myra.

St. Paul's School, founded by Dean Colet for 153 boys, was "for the continuation of a certain school in the cemetery of St. Paul's." The boys were to be taught "All way in good litterature with laten and greke and goode auctours such as have the veray Romaine eliquence joyned withe wysdome, specially Cristyn auctours that wrote theyre wysdome withe clene and chast laten other in verse or in prose." Wolsey founded a school at Ipswich from which boys went up to Christ Church, Oxford. The City Companies played their part, and the Mercers were named as trustees of Dean Colet's School, and the Fishmongers still are for the school at Holt founded by Sir John Gresham in 1555. It is a splendid sign of the sixteenth century that it was held to be a notable thing to found schools, and these were not only for one class. At the sixteenth-century Harrow the scholars were to be of "the poorest sort, if they shall be apt."

Berkhamsted School was founded by another Dean of St. Paul's, John Incent, in 1541, who arranged for "one Free Scole within the towne of Berkhamstedde, of one mete man being a scolemaster, and one other mete man being an ussher for the techyng of children in grammar frely, withoute any exaccion or request of money for the techyng of the same

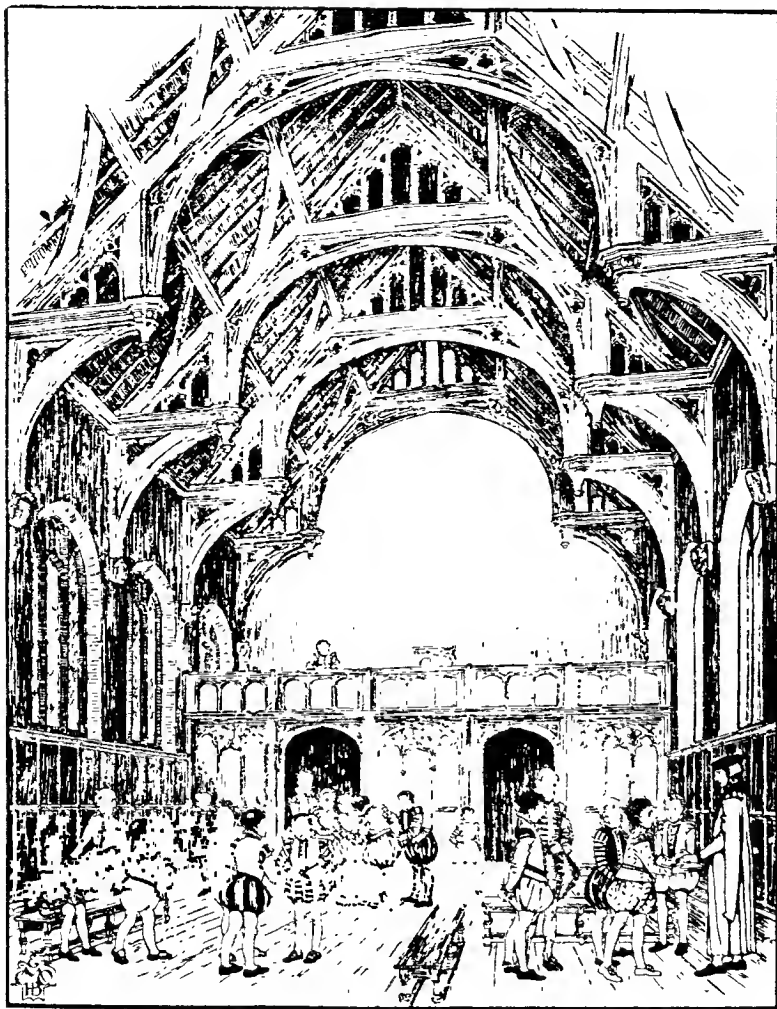


FIG. 13.—The Old Hall, Berkhamsted School

children." An Elizabethan writer said of the school: "Th'ole building is so strong an faire that the like Grammar Schoole for that point is not to be seene in the whole realme of England"—evidently an enthusiastic old boy. There are large central windows, which mark the hall. On the right hand lived

the "one mete man being a scolemaster," as does his successor of to-day; on the left was the house of the "other mete man being an ussher," and probably boys who were boarders lived in their houses.

The interior of the school hall is shown in Fig. 13, and some restoration has been necessary. The hall still remained the central feature of almost any secular building; here the boys were taught, sitting in classes round the room rather like a Sunday school of to-day, and there were not any separate class-rooms. Boys worked long hours, from six till eleven in the morning, and one to six in the afternoon in the summer, and two hours less in the winter. It was not all book work, though; boys and girls were trained in hawking, hunting, archery, and playing upon the lute and virginals as part of their education. One of the school orders at Harrow was: "You shall allow your child at all times bow-shafts, bow-strings, and a bracer (sleeve guard) to exercise shooting."

Holidays were few, and must have seemed far between. At Shrewsbury the boys were allowed eighteen days at Christmas, twelve at Easter, and nine at Whitsuntide.

Roger Ascham was the tutor of Lady Jane Grey and Queen Elizabeth, and must be remembered as one of the first of the great schoolmasters. His book, *The Scholemaster*, published in 1570, marked a great advance in education.

The colleges (Pl. 7) were much like the schools, or for that matter the houses of the period—in fact, the Oxford or Cambridge college of to-day affords an excellent example of the mediæval method of house-planning which obtained up till Elizabeth's time. There was the hall with its screens, the buttery, and kitchen. A chapel was included later, but did not form part of the early mediæval colleges, the students attending the parish church. The hall originally served for common-room as well. All this part of the plan usually occupied one side of a square quadrangle. Around this later were grouped the men's rooms, like the lodgings in an Elizabethan house. College rooms were used by more than one man, as now; the larger as a dormitory for perhaps four men, and the smaller as a study; now the positions are reversed. On the side of the quad opposite the hall came the gatehouse, like the house plan,



FIG. 14.—An Elizabethan Dame School

and here the porter mounted guard, and as an additional precaution the warden's lodging was generally over and around the gateway. Of course all colleges did not follow this plan; there are all sorts of delightful variations of the idea, and skilful adaptations of it to suit the peculiarities of different sites. We hope some of our readers will become architects one of these days, and to such we recommend a reference back to the plan of Benedictine monastery, Chapter I, Vol. I, and a linking up of this, the inspiration, through the plans of the intervening centuries with the final development in the sixteenth century.

We still talk of Halls and Colleges at Oxford and Cambridge; originally the former were more like hostels for students attending lectures at the University.

A few notes are necessary as to what happened to the cathedrals in the time of Henry VIII. We know boys and girls find the subject confusing.

In Vol. I we described the constitution of a Benedictine monastery, and pointed out how many of those great churches we now call cathedrals were, in pre-Reformation times, the private chapels of the monastery. But if the abbot happened to be a bishop as well, and the church contained his throne,



## CATHEDRALS

then it became a cathedral. At the dissolution of the monasteries, the monastic cathedral was administered by a chapter of secular canons, and these were said to be of the New Foundation. But during the Middle Ages as well there had been non-monastic cathedrals administered always by secular canons, like Wells, Exeter, and Salisbury, and these were called as of the Old Foundation.

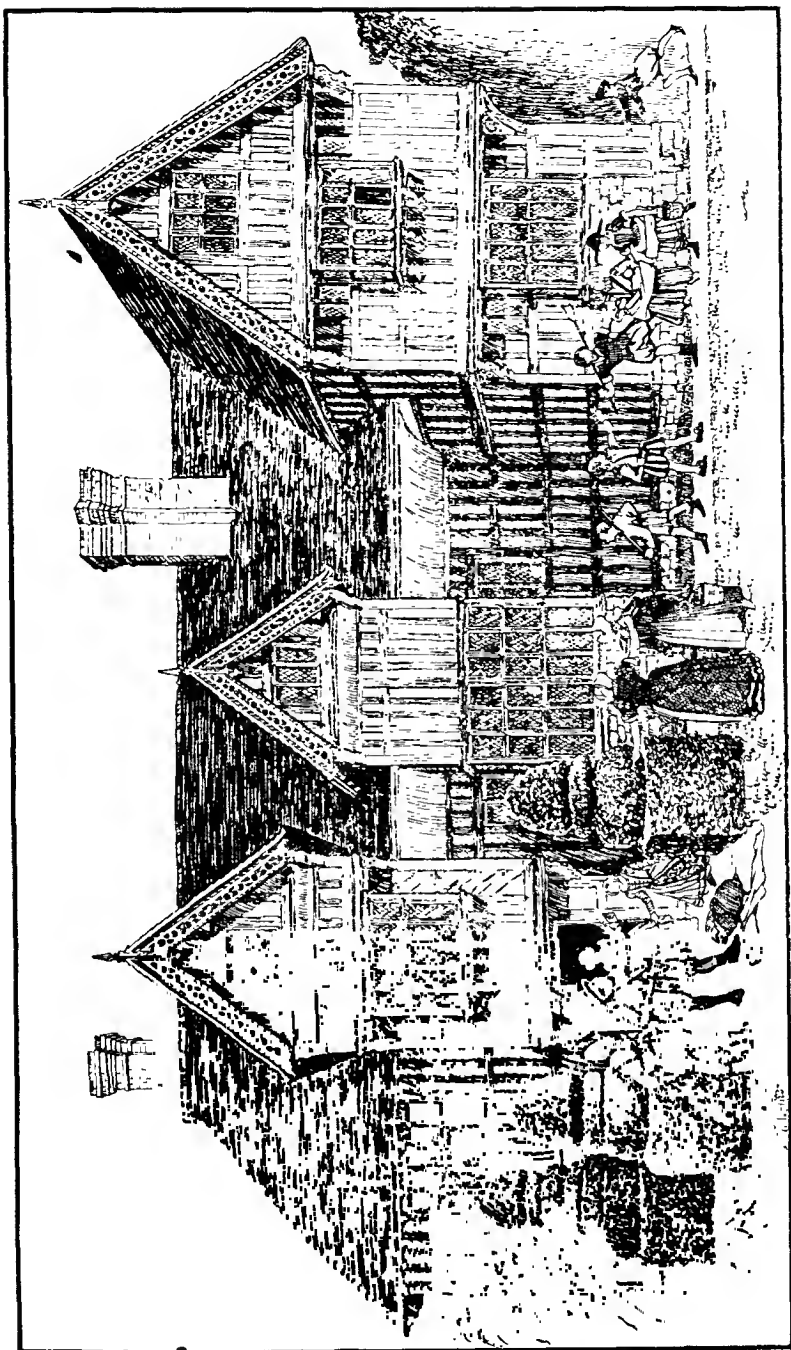
Secular clergy have existed from the earliest times. They were the parish priests, and canons of cathedral and collegiate churches. They lived in the world, had their own houses, and frequently in very early days were married. They did not take the vows of poverty, chastity, and obedience, as the monks did, but agreed, as now, to obey the law of the Church. About the time of the Conquest, at Wells and Exeter the canons began to live in a community and became more like monks, but the custom never became very general.

In the old times the canons were resident. It is this fact which makes Wells Cathedral so interesting, because here we find the bishop's palace, deanery, and houses for the canons and vicars, and far more accommodation than would have been required for a monastic cathedral. Wells is much the same as it was in pre-Reformation days, because it is of the Old Foundation, and was never altered as were so many of the monastic cathedrals in Henry VIII's time, when the monks' quarters were pulled down because they were no longer needed. Canons of the Old Foundation who were not resident appointed vicars to take their place, and these must not be confounded with the minor canons in cathedrals founded by Henry VIII.

There is often confusion between the names canon and prebendary, but in reality they mean the same. A man is canon by reason of being a member of the body of the dean and chapter; prebendary, as holding a certain canonry, or prebend (*præbenda*), or separate estate.

Both Winchester and Eton were founded as collegiate churches, with a chapter, or college, of clergy who made education one of their duties.

Our next illustration (Fig. 15) has been drawn to show a timber-framed house. From the earliest times houses had been



*Drawing founded on Rumwood Court, Langley, Kent*

FIG. 15.—A Timber-framed House

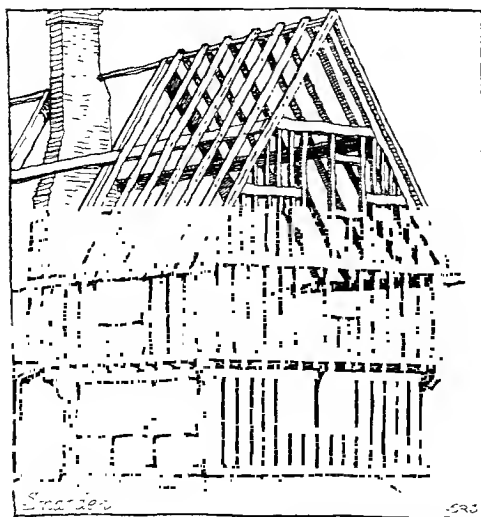
Eighteenth-Century House, Fig. 96.

Seventeenth-Century House, Pl. 21.

Eighteenth-Century Town House, Fig. 97.

Sixteenth-Century Stone House, Pl. 9.

built in this way, and such method of construction can always be accepted as evidence that at one time there has been a good supply of timber in the locality. The old workmen always used local materials, and by so doing ensured harmony with surroundings; a house built of local stone, bricks, or timber, seems to fit in and tune with the countryside, and does so



*Drawn by Sydney R. Jones*

FIG. 16.—The framework of a Kentish Timber House

because it is so closely related to Mother Earth. Slates, for instance, imported into a tile country look out of key. So where sturdy oaks flourished you find timber-framed houses. The oaks were felled and sawn up by hand. Placed over a pit, a long two-handled saw was used by two men; the man on top of the log was the top sawyer; the one in the pit under, the bottom

sawyer. Smaller stuff was squared and faced up with a beautiful tool called an adze, which now has nearly gone out of use. In shape it was like a garden hoe, with a longer and sharper blade, and shorter handle. The man using it stood on his work and chopped off thick shavings towards his foot; a skilful craftsmen could face up oak to nearly the same smoothness as with a plane, but the general surface was more undulating and pleasant. This was really a great advantage. The old builders realized that oak was fibrous, and the more you followed the fibre the better, and this the adze did. When one of the writers was a boy (and only one of us could have been) there were old workmen who for a wager would

take off one boot, put a penny under the big toe, bring their adze down, and nick the edge of the penny, and not damage the toe. This gives some idea of what dexterous handling of tools can mean.

In building a timber-framed house (Fig. 16), the foundations and two or three courses above the ground were built in masonry to keep the oak away from the damp. On the top of this was laid a sill-piece, into this were framed the uprights, called studs, and the earlier the work is, the closer the studs come together; at the top of the studs was another horizontal sill, and the joists of the floor were rested on the top of this and projected over the framing under. So stage by stage the floors jutted out until the gables were reached, and these again were finished off with overhanging "barge boards"; here the old carpenters enjoyed themselves by inventing beautiful pierced patterns that are almost lace-like in their richness. The roof was sometimes covered with tiles, thatch, or thin stone slabs. The oak studs were filled between with wattle, rather like a hurdle is made now, and then plastered, and this is called wattle-and-daub work, or brick was used for the same purpose, and this is called brick-nogging. The oak was generally left to take on a pleasant grey tint by exposure to the weather, rather like a field gate is now; many half-timbered houses have been ruined in appearance in modern times by being tarred, and the result is altogether too startling and black and white to be pleasant.

Fig. 17 shows a very pleasant old house near Chiddingfold, Surrey. Here the outer walls on the first floor have been covered with tiles, and architects describe this treatment as tile-hanging. In these days the papers are full of complaints against those people who build bungalows, and spoil the appearance of the countryside. If these same people would only go to work like the builders of these old houses did, we should not have so many complaints. If all the old quarries were opened up, and the local brickyards started again, it would help the life of the countryside. What happened in the years before 1914 was that bricks produced by large commercial concerns were used to undersell the products of the smaller brickfields, and then when these had to close

down, the brickmakers drifted to the towns to try and find employment; and nobody was much better off, because the price of the imported brick went up, so that it cost just as much, if not more, than the ones the people used to make for themselves.

Pl. 6, of the sixteenth-century barn at Edlesborough, Bucks, should be studied or seen as a magnificent example of old



FIG. 17.—A Tile-hung House, near Chiddingfold, Surrey

carpenters' work. It is ten bays in length, and as each bay is about 16 feet wide, and the width is about 29 feet between the walls, some idea can be gained of the impressiveness of the building. It is, in fact, as beautiful as a cathedral. Nowadays, the corn is stacked in the fields, and the threshing-machine taken to the rick. In the old days it was carted to the barn and stored there, and threshed by flails on a good oak floor by the open door. A flail is described in the eighteenth-century chapter (Fig. 92).

Now as to the kind of life which would have been lived in the old houses we have been describing, and the everyday things they would have used. A good deal of information can

be obtained from old wills, and we give extracts from one which is extremely interesting. Thomas Quenell, of Lythe Hill, Chiddingfold, yeoman, died in 1571, and this is how he disposed of all his possessions: "ffirste, I geve and bequethe my sowle into the hands of Almightye God my maker and his sonne Jesu Christe my redeamer throughe whose deathe and passion I truste to be saved and to have a gloryous and Joyefull resurrection emonge the nūber of his electe."

There are various charitable bequests, but the main interest to us is the description given of the various parts of Thomas's house and the careful provision he made for the comfort of his wife Agnys; thus; "Itm, I geve and bequethe to Agnys my wyfe enduringe the tyme of her naturall lyfe my parler in the weste syde of my house at Lythehill w<sup>ch</sup> adioynethe to the hawle there, the chamber over the same pler, the garret above the same chamber, the lofte over the hawle and the kytchen lofte w<sup>ch</sup> free ingres, egress and regres. Roome and fyer in the said hawle at all tymes and also halfe the kytchen, and fyer boote (firewood) to dresse meate and drinke, bake and brewe, and to doe all other necessaryes mete and convenyent in the same kytchen at all tymes and halfe the newe coope nowe standinge in the sayde kytchen."

Agnys as well was to have "all my oulde stable w<sup>ch</sup> adioynethe to the weste syde of my house, the weste ende of my Raynge (barn or granary) to laye haye or strawe in, and halfe the rest of my Raynge, and also the upper gates for her cattayles." The will is thus of great interest because it mentions the surroundings of the house. Agnys also had "all my herber (garden) w<sup>ch</sup> adioynethe to the easte syde of my saide house. And all my orcharde w<sup>ch</sup> adioynethe to the sayde herber on



FIG. 18.—Physician,  
1562

the sowethe syde of my sayde house from the newe pale that adioynethe unto the sayde herber on the easte syde unto the home felde on the weste syde and extendethe from the sayde house on the northe syde unto the lyttle meade on the sowethe syde." The plan, Fig. 21, will help to explain all this. When Agnys dies it is all to revert to Robert, a brother, the heir, and who is to share the house with Agnys. She has a good deal of land left to her in other places, and a barn is mentioned, but for this she had to pay a rent to Robert. Thomas leaves

to "Elynor Qwennell my cossyn twoe eweshipe," and £51 13s. 4d. to be paid "to her at the daye of her maryage. And I will that she contynue until the tyme of her marriage in service w<sup>th</sup> Agnys my wife."

Robert Page, a servant, has one cow and £6 14s. 4d.; Willm Wodier, another servant, "one hecforde (heifer) bullocke; Willm Allyn three ewe teggs; Agnys Todman one hecforde bullocke." Brothers and a brother-in-law are



FIG. 19.—Children of 1563

remembered, and "I geve to euēy one of my godchildren xijd. (12d.) that will requyre to have the same." Then the will goes back to Agnys, the wife, who is to have "Sixe of my beste keene (except one cowe named Lustye) fower hecforde wherof one blacke w<sup>th</sup> a whitte sterre in the forhed, one Redde wyth a whitte backe one other Redde w<sup>th</sup> a chynned (narrow strip of white) face and one browne w<sup>th</sup> a whitte face." She had as well "six of my best oxen w<sup>th</sup> yokes and chaynes meete for them my newe wollen wheles my yonge baye Amblynge mare my blacke Amblynge mare w<sup>th</sup> a whitte steare in the forhed twoe steares nowe goyng in Anstrode the one havinge a brended (brindled) face and the other being a vallove steare w<sup>th</sup> a whitte face." Agnys in addition had

two other heifers, twelve ewes, twelve lambs, "my fyve hogge of one sorte beinge aboute twoe yeares ould at Michaelmas laste, twoe Redde hogge goyne emonge my wyld hogges," and half the wheat, rye, and oats growing, and one acre of grass Thomas had bought and which was "to be mowen made and caryed awaye w<sup>h</sup>in fortynighte after mydsomer nēte." Thomas left to his wife "all my poultrei whatsoever my three beste beddes w<sup>h</sup> bouldsters pyllowes and pyllowe coate belonging to them my beste bedstedle (excepte one) all my sheat (excepte three payer of canvas sheat) all my beste blancket (except one payer) my three best coverlette and one Qwyte all my pewter vessyll, (except fyve pewter platters twoe pewter disshes and one basone w<sup>h</sup> were my fathers) my beste and my leaste twoe candlestyck my beste brasse potts, my beste and my leaste twoe kettles, and my kettle w<sup>h</sup> was bounde w<sup>h</sup> yron by Hewghe the Smythe, my posnet [a little pot] of belle brasse, my leaste Skyllet [pot with long handle, see



FIG. 20.—"My leaste Skyllet"

Fig. 20] of brasse, and the occupaçon of my Cawdron as often as she shall have nede, so long tyme as she shall be dwellinge at Lyethehill aforseyde and also halfe of alman of my wodden vessill to be equally divyded (excepte my beste vate and my best kyfe) [tub used in brewing]."

Thomas left to his wife "halfe my bakon at the beame (excepte the twoe greateste flytches and the twoe leaste flytches) halfe my Larde and greace, twoe of the beste flytches of dried beefe, twoe of my beste table clothes, twoe of my beste towels, halfe of all my table napkyns, one dozen of my beste spones, my three beste soup cuppes, the beste cheste w<sup>h</sup> I nowe have to my selfe, and all the resedue of my cofers (except the beste of them) w<sup>h</sup> coferys nowe ys in the tenure of my sayd wyfe. The Resedewe of all my good cattayls and chattayls moveables and ummoveables"—went to Robert, the brother.

The interest of all this is, that not only do we get an excellent idea of the house and its surroundings, but also of its contents, and one feels the better for knowing the name of



that Elizabethan cow "Lustye." Lythe Hill still stands on the road from Haslemere to Anstead Brook, but alteration has made the house not so suitable for illustration as the one we have selected, Fig. 17.

The plan, Fig. 21, in conjunction with the sketch of the exterior of the house will explain the position of the rooms. The hall was as high as the ground and first floors at the ~~two~~ ends, so this meant two separate staircases to get to the two chambers—probably Robert the heir had the one over the kitchen. The servants would have slept in the garrets, and we saw the beginning of this practice in the fifteenth century.

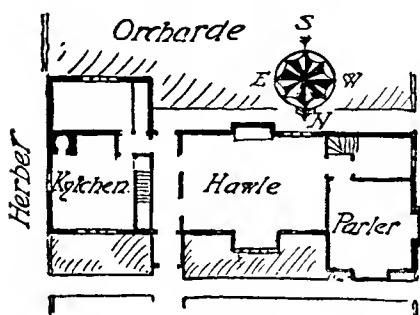


FIG. 21.—Plan of House

The plan is of interest as showing that with the simpler country folk the old mediæval type of arrangement was still adhered to; this can be seen by reference to the houses in Vol. I.

At the same time, if this plan had

been extended on the left hand by a buttery and winter parlour, it would have developed into the **m** type of plan—a form said to have been adopted as complimentary to Elizabeth. Whole families were used to living together in those days, and it enabled them to have one fine house instead of many small ones. Erasmus wrote to a friend: "More hath built neare London, upon the Thames side, a commodious house, neither meane nor subject to envie, yet magnificent enough; there he converseth affably with his family, his wife, his son and daughter-in-lawe, his three daughters and their husbands, with eleven grandchildren."

It is unlikely that the vanished Beaufort House at Chelsea shown in Pl. 8 was the one More built; but it is of the style of his period or a little later, and gives an idea of the kind of gardens which surrounded the dwellings of the time, and

which had altered but little in style when this engraving was made.

Agnys seems to have had the larger share of the house, and poor Robert could only have had the chamber over the kitchen; he added a wing to the house later, but as he died in 1612, forty-one years after Thomas, he may have been unmarried when he succeeded. It is also very evident that Agnys intended to carry on farming operations on her own account.

The bequests of cattle and stock to servants are of interest, as showing that these men must have had holdings of land of their own, on which they could feed the beasts left to them by Thomas in his will; a farm labourer to-day would be rather embarrassed by a cow or even "one hecforde bullocke."

It may be as well to try to explain this. In Vol. I we spoke of the mediæval system of land-holding, which we will now summarise, because it is very essential to understand this if we are to appreciate the change which came over England in the sixteenth century.

In a typical manor of the Middle Ages, the lord retained perhaps one-third of the land for his own use, and this was called the demesne, but it was not enclosed or fenced off, and it formed part of the arable land on which crops were grown; the remainder was divided between the villeins, and farmed by them for the common benefit. They shared the hay grown on the meadows, and their pigs under the charge of the swineherds fed on the acorns in the woodlands. The villagers paid for their share of the common fields by working for the lord on the demesne land for two or three days in the week, and they sometimes paid a little in kind, like eggs, or fowls, with the further obligation that they followed their lord to war.

This method of farming was called the open field system, and did not altogether die out in England until the end of the eighteenth century.

The enclosures of which we hear so much started with the demesne land, and two causes contributed to this. These were the scarcity of labour caused by the Black Death of 1348, and the fact that it was more profitable to keep sheep, and sell wool, than grow corn. The lord often withdrew his demesne

lands in the common fields, and put them down to pasture; this helped at first, because less labour was required to tend sheep than to grow corn, and the waste lands were enclosed for the same purpose. Later on, however, as the population increased, this became a great hardship, and men could not find work to do. In Vol. I we saw how some of the land-owners who could not get men to work their land, as villeins, started letting it on stock and land leases, and charged a rent; from this class the yeomen developed, and judging by the

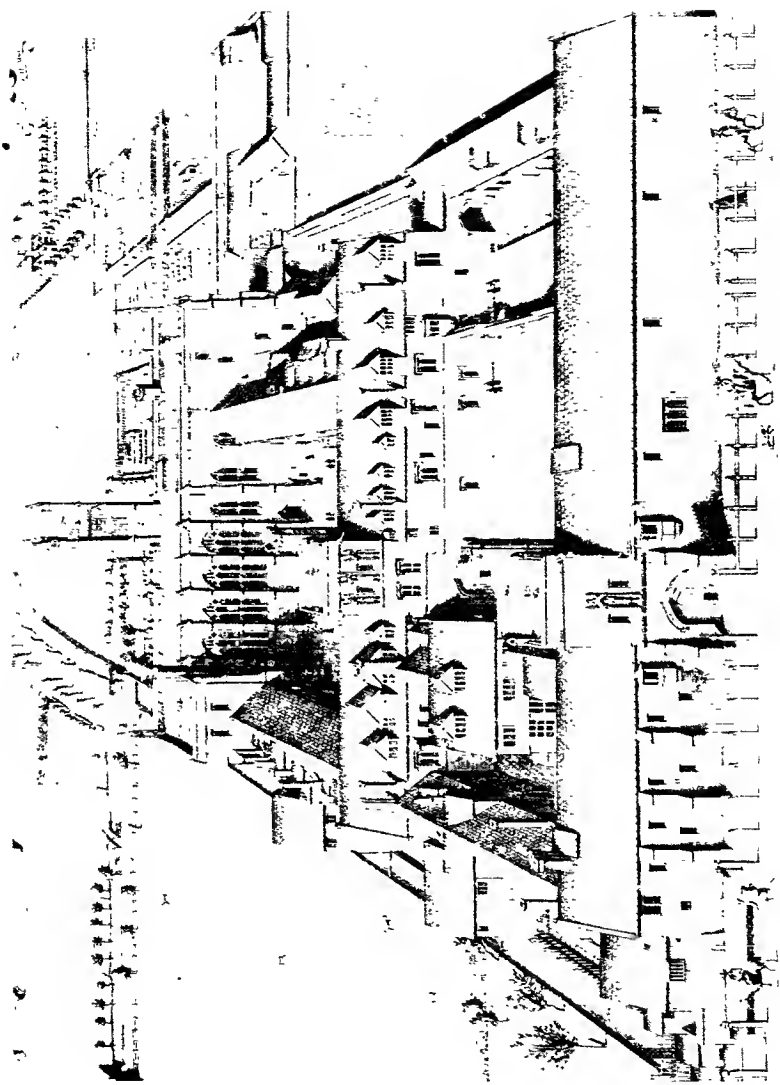


FIG. 22.—A Water Carrier

number of small houses they built in the fifteenth and sixteenth centuries, they must have been prosperous then. But in the sixteenth century an altogether different spirit was introduced into land-holding. In the Middle Ages land was held to produce food, and to guarantee a supply of sturdy men-at-arms; at the dissolution of the monasteries nearly one fifteenth part of England changed hands, and the

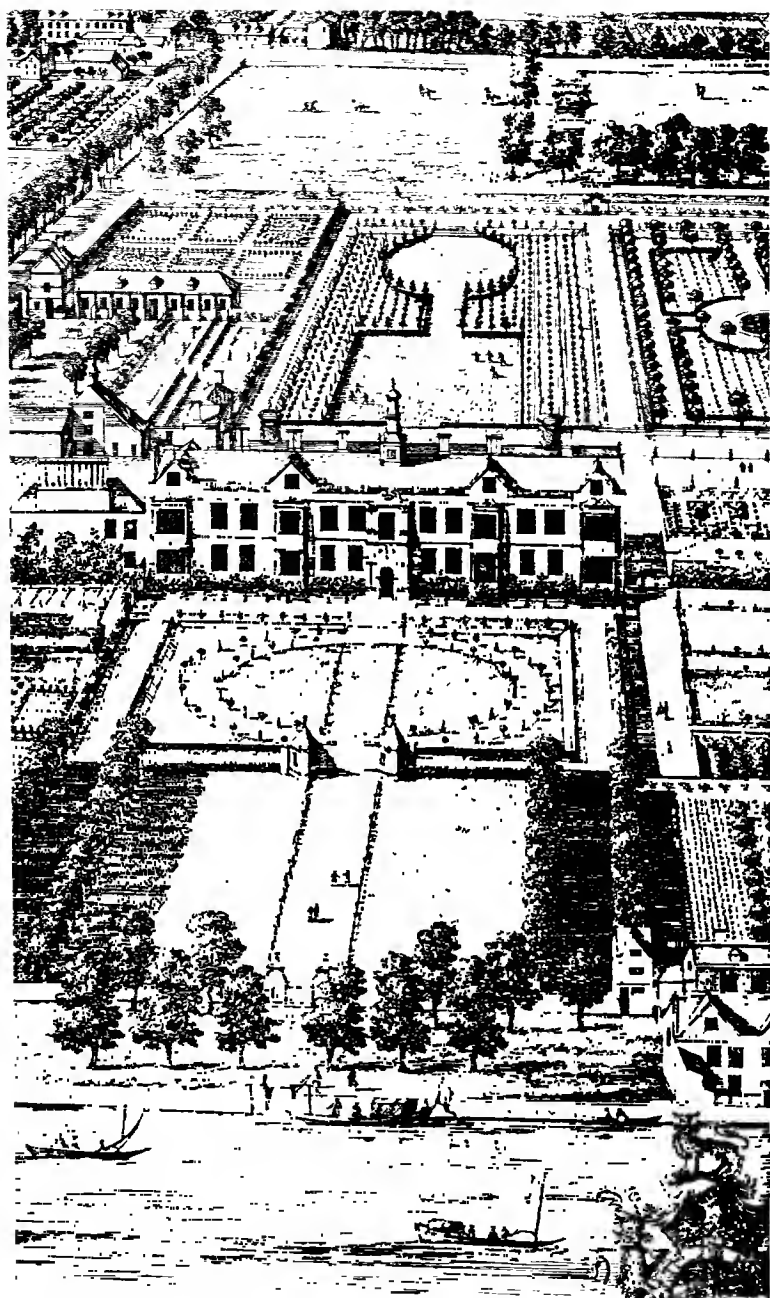
new landlords were a greedy, rapacious lot, who wanted to make things pay. Under the old system the land was worked for the common good; the new method allowed the pushing man to forge ahead, often at the expense of his fellows.

Sir Thomas More, one of the best Englishmen who ever lived, published his celebrated book *Utopia* in 1516, and in it he says of the land enclosers: "The husbandmen be thrust oute of their owne, or els either by coveyne and fraude, or by violent oppression they be put besydes it, or by wronges and injuries thei be so wried, that they be compelled to sell all: by one meanes therefore or by other, either by hooke or crooke they must needs departe awaye, poore, selye, wretched soules." Till the beginning of the sixteenth century the monks



*Engraving by David Loggan, 1675*

Winchester College



*Engraving by Kip*  
 Beaufort House by the Thames at Chelsea, c. 1585, now destroyed

had given alms, looked after sick and needy folk, and entertained travellers. At the suppression of the monasteries a very large number of people found themselves homeless, and this happened at a time when the number of men employed on the farms was being reduced by enclosures and sheep-keeping; so a very miserable state of affairs came about. Laws were passed to make men work, but there was not any to do; vagabonds were whipped and put in the stocks. The Tudors did their best to remedy matters; more laws were passed that no one must hold more than one farm, or keep more than 2000 sheep; that crops must be grown, buildings repaired, and men employed. It was not, however, until the middle of Elizabeth's reign that things improved. Then meat and corn began to fetch a better price, and that of wool declined, and this made the growing of crops and keeping of cattle profitable, and gave more employment.

Fitzherbert published his book in 1523, and this marked an advance in the art of agriculture.

While writing about country life we may as well include another of the drawings we have made to show the development of the windmill, though as this has been drawn from a mill which is still existing it should not be taken as typical of the sixteenth century. In Vol. I, Chapter IV, an illustration was given of a post mill, so called because the whole structure was balanced and turned on a great oak post set up and securely strutted. In this type, if the wind changed, the mill had to be turned round on its post by hand, until the main sails came into the wind; as this was very hard work, the millwright hit upon an ingenious labour-saving contrivance. This is shown in Fig. 23, and consisted of a vane set up on the end of the long fantail, or steps at the back of the mill. This vane did not operate while the main sails were in the wind, but if the latter changed and came from the side, the vane came into action, and its spindle, by means of bevel gears, turned the vertical shafting on the left, and this latter by more gears moved the carriage supporting the fantail around a circular track. Remember, the whole mill above the circular round house turned on its central post, so that as it was moved by the action of the vane, the main sails would

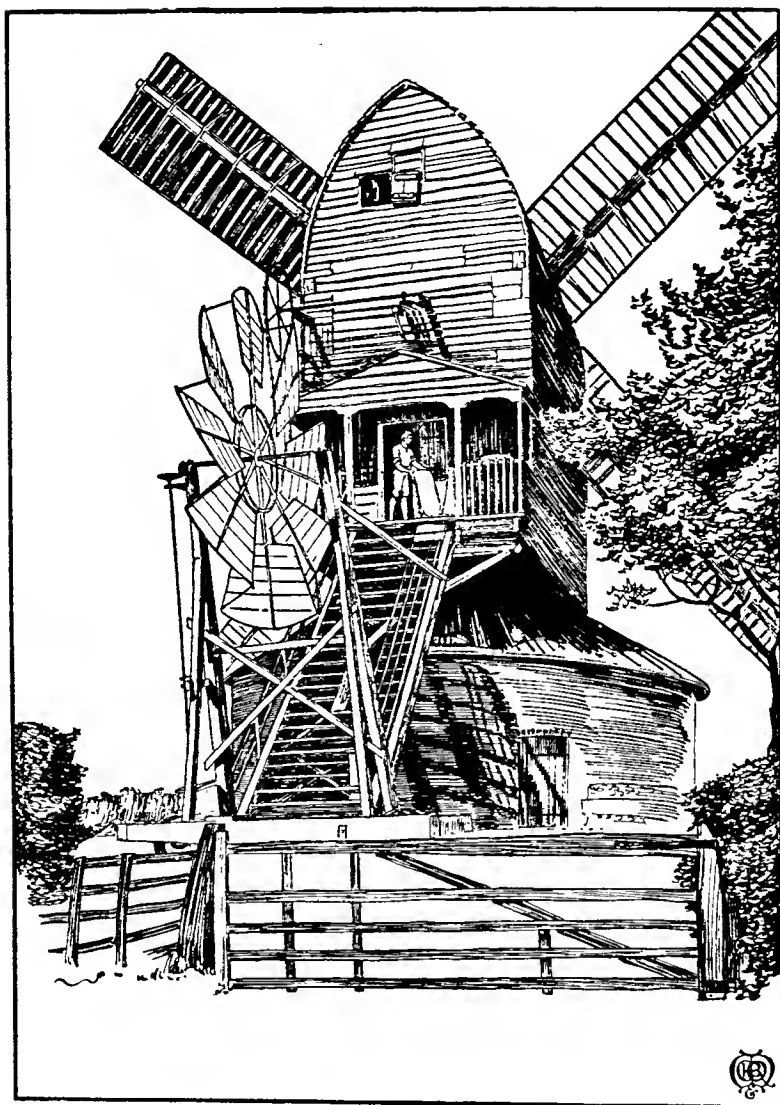


FIG. 23.—A Post Mill  
Smock Mill, Fig. 75. Tower Mill, Fig. 93. Handmill, Fig. 94

come into the wind, and then the vane would be out of it, and so stop. The iron wheel and chain hanging from the above balcony operated a spindle through the main shaft, which opened and shut the louvres on the sails. The little balcony is a very pleasant piece of design, and the shoot for sacks at the side of the steps should be noticed.

• The Tudors were great gardeners and fond of flowers, and their houses were set about with herbers and pleasant courts. There was a fore-court in front, and a base-court around which were grouped the stables and offices. A terrace against the house overlooked the gardens and parterre. The flower beds were edged with rosemary, lavender, marjoram, and thyme. Fig. 24 shows a delightful little garden, still existing at Hampton Court, which dates from the days of Henry VIII. Here that monarch may have walked with Anne Boleyn and the ladies of her Court. This type is called a formal garden, and the design probably came down from mediæval times. In the early days, people had to wall in their houses, castles, and monasteries for security, and even when this necessity had passed, the feeling remained that any garth, or garden, needed a wall, or hedge, as a frame. This meant a certain formality in design; paths were straight, yews were cut into quaint shapes, called topiary work, and mazes and labyrinths were popular. It was all very rational, because a house must have a certain square hardness about it, and looks bare if placed in a forest glade: a garden is the clothing of a house, and should be designed; so the effect is lost if the garden itself is a rather bad imitation of Nature. Gardens and gardening became a very vital part of Tudor lives. With greater opportunities for peaceful travel, many new and interesting plants and trees were brought home from abroad. Red and black currants were introduced from Europe and so called because they were supposed to have been small grapes; really they are of the gooseberry family. Thomas Cromwell planted rhubarb for medicinal purposes, and apricots, oranges and other hot-weather fruits had become well known. William Harrison had 300 varieties of simples in his garden, and the great herbalist Gerard had a physic garden in Holborn which included upward of 1,000 different kinds of plants.



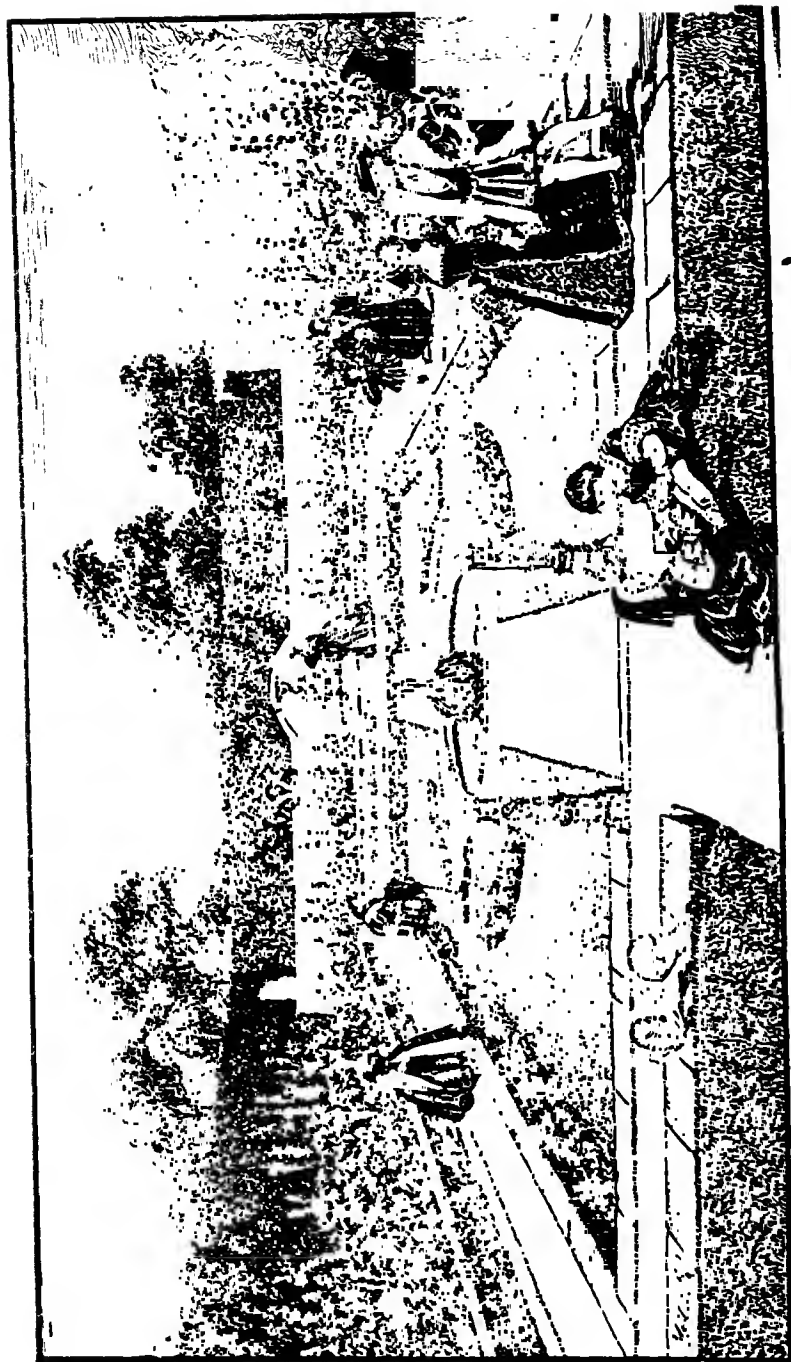


FIG. 24.—A Tudor Garden, at Hampton Court

Here is a description of a Tudor garden: "It is so encompassed with parks full of deer, delicious gardens, groves ornamented with trellis work, cabinets of verdure, and walks, that it seems to be a place pitched upon by pleasure herself to dwell in along with health. In the pleasure and artificial gardens are many columns and pyramids of marble, two fountains that spout water, one round, the other like a pyramid upon which are perched small birds that stream water out of their bills. There is, besides, another pyramid of marble full

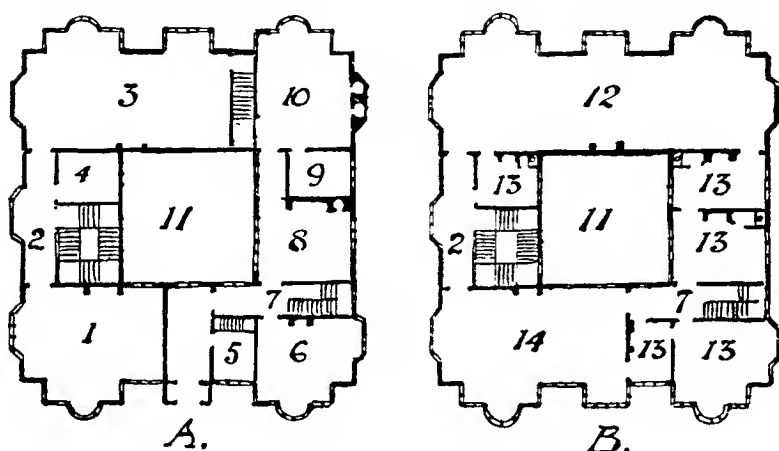


FIG. 25.—Plan of House

of concealed pipes, which spirt upon all who come within their reach." These hydraulic jokes appealed to the Tudors, and they loved flowers.

From gardens we pass to houses.

Our illustration (Fig. 25) is the plan of one of the larger houses, such as were built by the more considerable land-owners at the end of Elizabeth's reign. A on the left-hand side shows the ground floor, raised up sufficiently to have cellars under. The entrance is by way of the screens, into the hall at 1. The principal staircase is at 2, and the parlour 3 has a smaller room off it at 4. At 5 is the buttery, with the winter parlour at 6, back stairs 7, kitchen 8, pastry 10, with the bolting-house off it at 9, and 11 is the inner court. B is the

first floor, access to which is gained by the staircases 2 and 7; 12 is the gallery, 14 the great chamber, and 13 the bedrooms. It will be noticed that the type of plan follows in many ways that of the fifteenth-century house shown in Vol. I, Chapter IV. The hall, winter parlour, and kitchen offices come in much the same position, but the house has better accommodation, planned in a more compact way. The types seem to have been like this one, with the rooms arranged round an inner court, or spread out like an **m** or **H**. The more compact courtyard type develops in the next century into a solid block of building, as we shall see later on.

The basement kitchen was a horror imported from Italy as early as 1583 at Barlborough, but as a general type it belongs to the seventeenth century. Now as to the uses of the rooms. The hall still remained as the central feature of the plan, and was used for dining, but it was customary for the steward to preside in the hall, and for the family to have their meals in the winter parlour; this was of course an improvement in the comfort of family life. The parlour was for the family. The pastry was the Elizabethan name for the bakehouse, and the bolting-house was a sort of flour store where it could be bolted or sifted. All this part of the house is very well planned from the practical point of view; meals could be prepared in the kitchen, and put on to the table in the hall, or winter parlour, without being chilled by journeys through long passages, as came to be the case in the next century. And in the Tudor House, kitchen and cooking was of the uttermost importance. Meals were large and very elaborate. Gentry usually dined at eleven, and the meal often occupied three hours, and supped about six o'clock. Merchants and farmers dined at noon, and supped at seven or eight. Breakfast was usually taken as an early snack. Meat eating was excessive, though fish was beginning to come more into fashion among the upper classes, although Thomas Tusser writes:

"Good ploughman look weekly of Custom and right,  
For roast meat on Sundays, Thursdays at night."

The usual meal partaken in a labourer's cottage would probably consist of bread (with an admixture of rye in it), bacon,

milk, curds and perhaps beer or cider. Brawn was a favourite dish among all classes—hogs were specially bred for the purpose.

The store cupboard in a large home was always well filled, for we must remember that the housewife had to be ready for any influx of visitors without having recourse to shops (especially in the country) as we do to-day. Hence we read of the salting down of barrels of fish, meat, and in the store cupboard of pepper, mace, cloves, ginger, figs, raisins, hops, honey, oil, vinegar, salt, almonds, dates, saffron and cinnamon, and many other stores. There is not room to enumerate. Pastries and cakes were made and jellies of all colours. Stale ale (or ale a year old) and strong beer, also metheglin, cider, and perry were conserved in large quantities as well as fifty-six different sorts of wine.

Roasting was still done on the spit and baking either in iron boxes placed in the fire, or in the brick oven at the side of the fireplace. No china was as yet used. Wooden platters and drinking vessels for the poor, now being replaced gradually by pewter, and by silver in the richer houses and also by glass from Venice, and by delft ware from Holland. A rough English pottery had long been made, and this was used as Harrison says, "pots of earth of sundry colours and moulds many with pewter rims."

We saw in the thirteenth, fourteenth, and fifteenth centuries how the lord's solar was always upstairs. The habit continued in the sixteenth century, and the great chamber at 14 answers to our drawing-room. In the house of a noble it would have been called the presence chamber, but it might have had a bed in it. There is a picture in the National Gallery by Gerard Terbosch, a seventeenth-century painter, called "The Guitar Lesson"; a lady is playing, and there is the music master and another friend. In the corner of the room is shown a typical seventeenth-century bed. This again was a survival of the time when the solar was parlour, presence chamber, and bedroom all rolled into one. The long gallery at 12 is another typical feature of Elizabethan and Jacobean plans; often of great length, this must have made a delightful addition to a house, and formed a splendid place for romps and games, or the

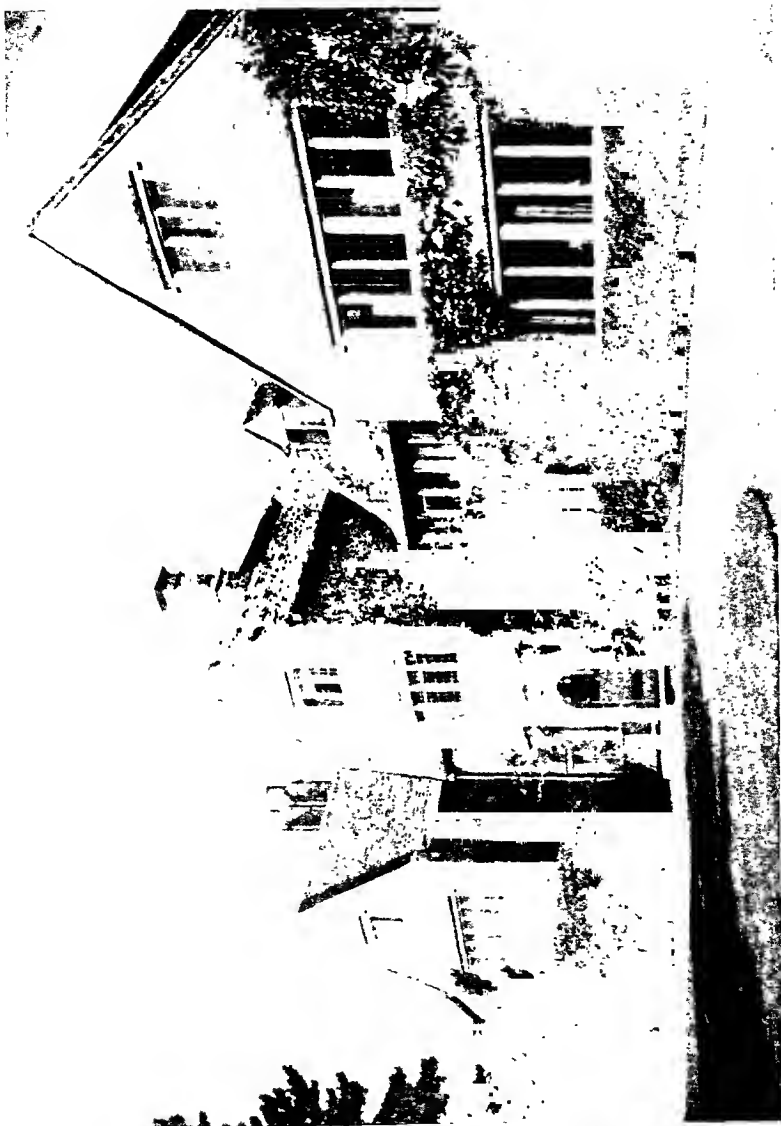
display of pictures and fine furniture. There were now many more bedrooms, and good attics for the servants, but there was still an absence of passages, and one room often led to another.

The illustration (Pl. 9) is of the exterior of the house, and it will be apparent at once that some very considerable change has come over the spirit of design. This house is different from those of the thirteenth, fourteenth, and fifteenth centuries, which were all closely related. This illustration shows the beginning of Renaissance design, or rebirth of the old classical forms of architecture.

We have seen how, at the fall of Constantinople in 1453, the scholars who fled from that city spread the knowledge of classical literature and architecture, but the designers in Italy had not so much to learn from this source as in the northern countries. This came about because of the many buildings remaining of old Roman times, and Gothic architecture never obtained the hold in Italy, or was quite the same as in England, for example. Boys and girls who later on see Siena and Orvieto Cathedrals will realise this.

The Renaissance movement had started earlier in Italy.

Filippo Brunelleschi (1377-1446), fired by the classical tradition, was the first of the Italian architects to work in the new manner, and the Pazzi Chapel in Florence was built early in the fifteenth century. Donatello the sculptor was born 1386, died 1466, and then followed the other giants of the fifteenth century, Luca Della Robbia, Botticelli, Leonardo da Vinci, Michelangelo, Titian, and Holbein, who was born 1497, and died 1543. Nature was prodigal with genius in the fifteenth century, and these men gave to the Renaissance every beauty of form, colour, and shape that was conceivable. In the end it filtered into England, and it was the tomb which Henry the Eighth put up to his father in Westminster Abbey which first made Englishmen familiar with the new style. Perhaps this is what makes the Abbey so very wonderful. We can see here in Henry III's work the Gothic at its finest period; in Henry VII's Chapel its culmination in the exquisite fan vaulting to the roof, and in his tomb the beginning of the Renaissance. A drawing of this latter is given in Fig. 1 in the Introduction.



Fritwell House, Oxfordshire, Sixteenth Century

Timber-framed House, Fig. 15. *Sixteenth Century House*, Fig. 56, Pl. 22. *Eighteenth-Century House*, Pl. 29, Fig. 96.  
*Eighteenth-Century Town House*, Fig. 97



The "Job" Room at Bradinch, Devon, showing the Interior Porch, Late Sixteenth Century  
*Nineteenth Century Interiors*, Vol. 58, Pl. 27. *Eighteenth Century Interiors*, Vol. 99, Pl. 38.

Our book seems full of long explanations, and we apologise; yet we are so anxious to impress upon our readers this fact of growth, flower, decay, and rebirth that we risk seeming tedious if we can establish this principle.

Our illustration (Pl. 9) shows that the Elizabethan house was more symmetrical than that of the fifteenth century; the various parts are as exactly balanced as possible. The hall, which was expressed outside by a roof of its own in the century before, now forms part of the house and cannot be distinguished from the outside. The four-centred arches have gone, and the only one that appears is semicircular in shape. The windows have square heads, with label moulds typical of earlier times, and, like the gables, are still Gothic in character. There was so much more window in these times than formerly that we can understand the complaint in one of Lord Bacon's essays: "You shall have sometimes fair houses so full of glass, that one cannot tell where to be come, to be out of the sun or cold." The people of the time said of a famous Derbyshire house, "Hardwick Hall, more glass than wall." At Montacute, 1580, is cut over the door: "Through this wide opening gate, none come too early—none return too late."

The Elizabethans were rather like the men of Romanesque times, in that they produced an architecture which was amazingly picturesque, and fashioned out of the Gothic tradition and what they could pick up of the new Italian fashion. The work was full of vigour; later on, as the designers came to know more, they produced work with less life about it.

Another development in the sixteenth century which is of great interest was the wooden staircase. In Vol. I we saw how the people were satisfied, right through the Middle Ages, with circular stone staircases like those in church towers, and one of these was illustrated in Chapter I. Sometimes the same form was used in oak, the solid treads being tenoned into a centre newel; then quite suddenly, in the sixteenth century, beautiful staircases like the one illustrated here, Fig. 26, began to be made, and from this time on we shall find infinite variety of design, and beautiful workmanship, used in this part of





*Founded on staircase at The Charterhouse, London*

FIG. 26.—Sixteenth-Century Staircase  
Seventeenth-Century Stair, Fig. 59. Eighteenth-Century Stair, Fig. 100

the house. The same name of newel is given to the square terminal posts; into these were framed the strings, which support the ends of the treads and risers to the stairs. The handrail, again, is framed into the newels, and between string and handrail comes the balustrade, formed either with separate balusters, or the beautiful arcaded treatment shown in our sketch.

The Elizabethan builders were great men for beautiful woodwork, and they had at their disposal splendid craftsmen. The fifteenth century was the great period for church woodwork, and many of the beautiful screens, choir stalls, and pulpits now remaining were made then. This work had trained up a splendid school of "joyners," as they were called, so that in the sixteenth century this trade was one with fine traditions behind it. They seized on the Renaissance detail, and really ran riot with it, but notwithstanding all this, the results they obtained were surprisingly fine. Pl. 10 illustrates an Elizabethan parlour, and shows walls panelled with oak, and a modelled plaster ceiling. The internal porch to the room is a very typical and beautiful feature, which must have added to comfort. The rich elaboration of these interiors may be seen in the plates of Nash's *Mansions*, and in some of the rooms now set up in the Victoria and Albert Museum, such as that from Sizergh, Westmorland, where the panelling is inlaid; there is another fine room at Chastleton, Oxfordshire. The plaster frieze was often painted in gay colours, as at Boughton Malherbe rectory, Kent, and sometimes the windows were filled with fine heraldic stained glass, as at Ockwells, Berkshire, and the great parlour at Gilling Castle, Yorkshire, perhaps the most splendid typical interior of all. We illustrate one piece (Pl. 11); it is dated 1585 and signed below the two cupids by Bernard Dininckhoff, the Dutch craftsman who designed and carried it out.

The furniture was substantial, but still scarce, and a writer of 1585 says:

"The Royal treasures in furniture and tapestries are kept only in that palace, in which for the time being the Queen resides, and when she moves to another, everything is taken away, only the bare walls are left standing."

Presses date from early days; these were wardrobes hanging or shelved in which clothes were put; also cupboards, formerly cup-boards (shelves or boards on which were kept the drinking vessels), were by now enclosed and became the livery cupboard, containing the wages in kind or "livery" of the servants, bread, butter, cheese, candles, etc., and the court cupboard containing dry goods belonging to the master or mistress.

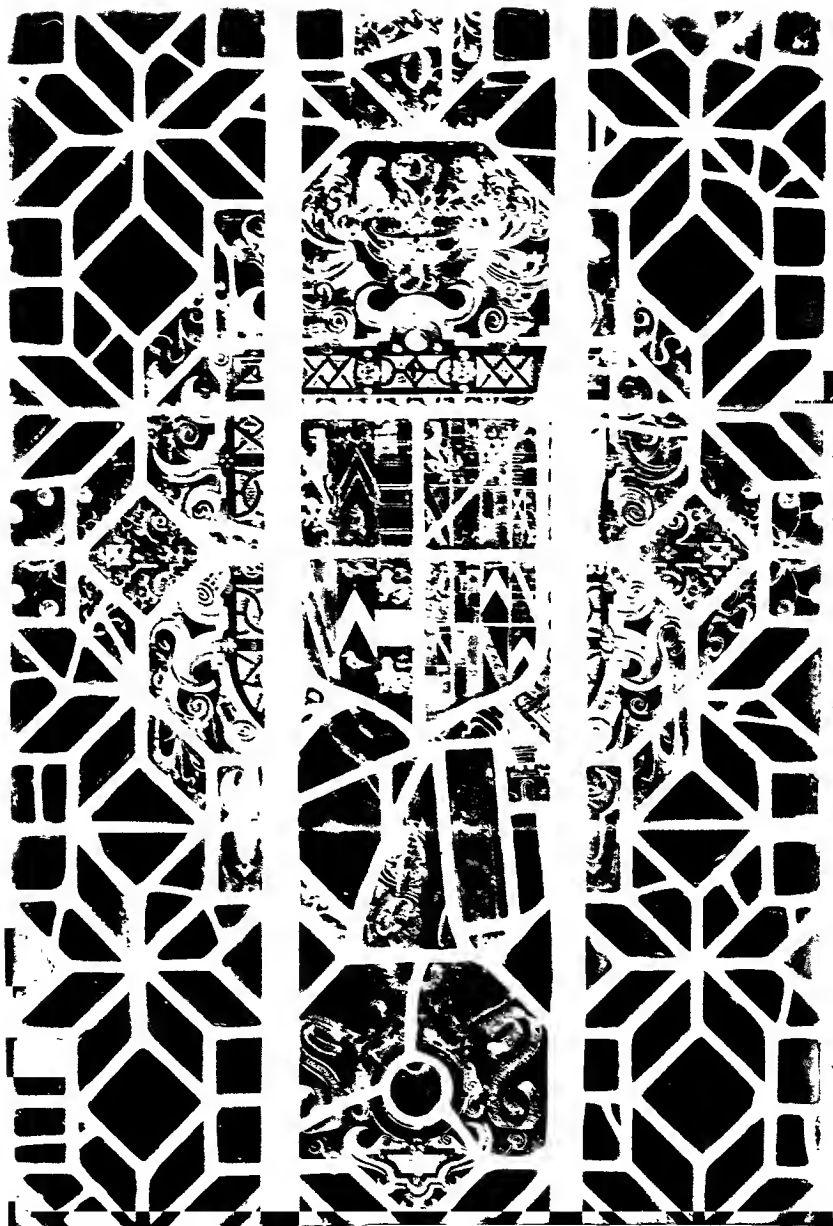
Sideboards came into fashion in Elizabeth's time, solely for the display of plate. Nests of oak boxes were sometimes placed in the cupboards and chests as a way of storing goods tidily, but it was not until the seventeenth century that these boxes were placed on runners and became a chest of drawers. Chairs were still few and in an inventory of a house with thirty rooms only nineteen chairs were found. Stools and chests took their place as seats. Opinions differ as to the date of upholstery, but as a rule, except for the ceremonial X-type, chairs (Pl. 13) are usually found with loose cushions only.

Tables, of trestle shape in the Middle Ages (Pl. 12), are now framed, though still generally heavy and cumbersome (Pl. 12). Mirrors of glass, save for a few rare Venetian ones, are unknown. Henry VIII used toilet mirrors of burnished metal and crystal.

No English pile carpet has been found prior to 1570, but many beautiful Oriental examples were brought into the country. Englishwomen worked carpets in tapestry, embroidery, and petit-point. These "carpets" were more often hung on the walls and put over the tables than on the floor, and rushes, either loose or plaited into a flat covering, were general on the floors.

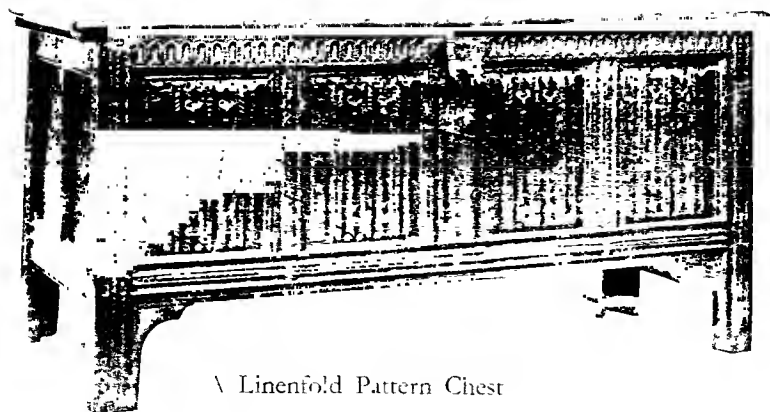
What a curious practice of early Tudor days according to our ideas, with little to recommend it, and some emphatic drawbacks! If, as is possible, the rushes were allowed to accumulate, they must have been ideal breeding grounds for horrid insects. This is confirmed by Tusser's artless but apposite advice:

"While wormwood hath seed, get a bundle or twain  
To save against March, to make flea to refrain.  
Where Chamber is swept and that wormwood is strown,  
No flea for his life dare abide to be known."



Painted Glass, 1585  
From Gilling Castle, Yorkshire  
By Bernard Dininckhoff

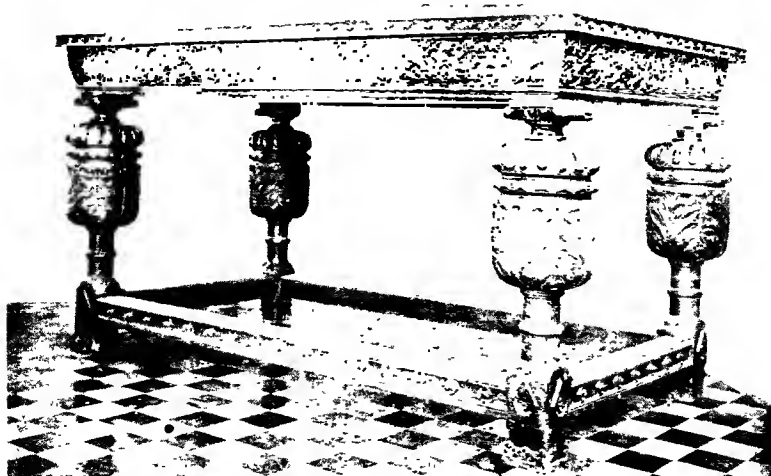




A Linenfold Pattern Chest



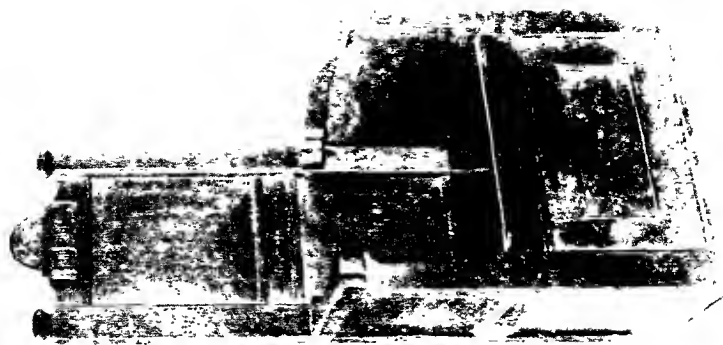
Table and Benches at Lyddington Bede-house, Rutland



Bulbous Leg Table, now the Communion Table at Blyford, Suffolk  
*Seventeenth-Century Furniture*, Fig. 60, Pl. 28. *Eighteenth-Century Furniture*, Fig. 1.17



Queen Mary Tudor's Chair, Winchester Cathedral,  
c. 1554



Enclosed Arm-chair, latter half of  
Sixteenth Century

He at least assumes the regularity of sweeping, but in his most savagely unfavourable report on the subject, Erasmus suggests that the decaying heaps were the repository of all sorts of filth, and remained uncleared for twenty years, with results decidedly detrimental to health. But possibly the great scholar was exceptionally unfortunate in his experiences, and his chronic weak health and disappointments may have made him peevish and inclined to exaggerate. He writes, however, with great appreciation of the charm of the English girls, and their delightful way of kissing the guest on arrival and leaving.

Another Dutch visitor, a medical man called Levine Lemnie, paints about half a century later a very much brighter and more attractive picture, which we quote; matters must have improved vastly in the interval, even allowing for the personal equation. He remarks: "And besides this, the neat cleanliness the exquisite finenesse, the pleasaunte and delightful furniture in every poynte for household, wonderfully rejoyced me; their chambers and parlours strawed over with sweete herbs refreshed me; their nosegayes finely entermingled with sundry sorte of fragraunte floures in their bedchambers and privy rooms, with comfortable smell cheered me up and entirely delighted all my senses" (*The Touchstone of Complexion*, 1576).

Contemporary writers speak much of the increased wealth and luxury of the country, one while noting three improvements: the multitude of "chimneys" (fireplaces) lately erected, feather beds instead of straw pallets, and vessels of wood now giving place to pewter, adds, "Even many farmers also have learned to garnish their cupboards with plate, their joined beds with tapestry and silk hangings, and their tables with carpets (worked tablecloths) and fine napery, whereby the wealth of country doth appear." William Harrison, however, has his doubts as to the improvements made and he writes: "In times past men were contented to dwell in houses built of sallow, willow, pluntree, hardbeam and elm, so that the use of oak was in manner dedicated wholly unto churches, religious houses, prince's palaces, noblemen's lodgings, and navigation; but now all these are rejected, and nothing but oak any whit regarded. And yet see the change! For when



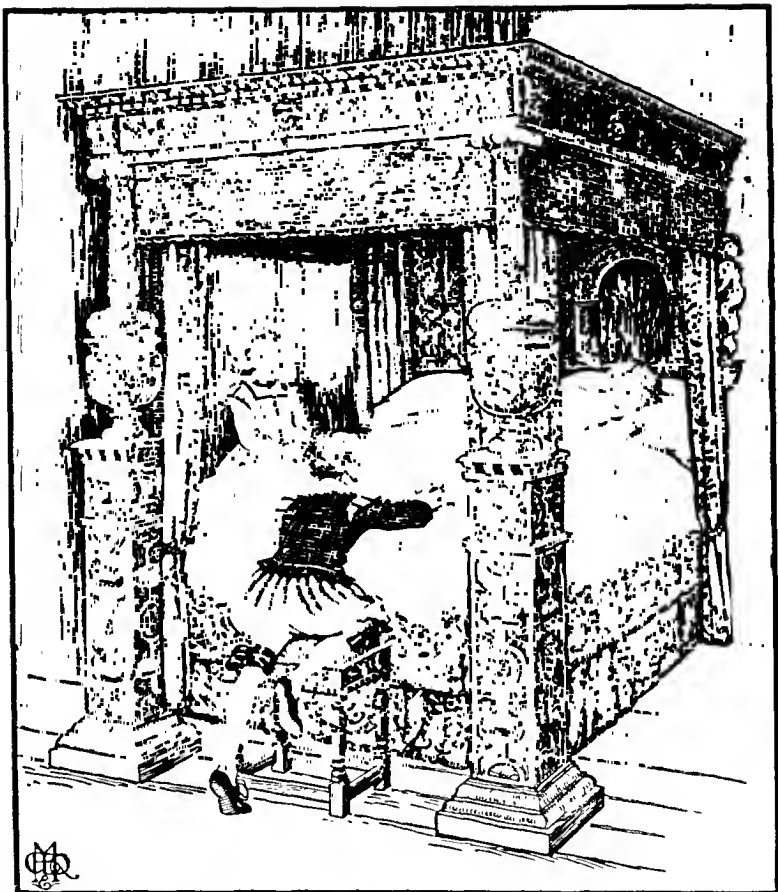


FIG. 27.—Sixteenth-Century Bed  
Seventeenth-Century Bed, Fig. 60. Eighteenth-Century Bed, Fig. 107

our houses were built of willow, then had we oaken men; but now that our houses are come to be made of oak, our men are not only become willow, but a great many, through Persian delicacy crept in among us, altogether of straw: which is a sore alteration. In those the courage of the owner was a sufficient defence to keep the house in safety, but now the assurance of the timber, double locks and bolts, must defend the man from robbing. Now have we many chimneys (fire-

places); and yet our tenderlings complain of rheums, catarrhs, and poses. Then had we none but reredosses [movable backs to the fires] and our heads did never ache. For as the smoke in those days was supposed to be a sufficient hardening for the timbers of the house, so it was reported a far better medicine to keep the good man and his family from the quake or pose, wherewith as then very few were oft acquainted."

Fig. 27 is of an Elizabethan bed, and here again is a riot of carving which hardly leaves a square inch of wood unfretted; yet the result is very beautiful. It is amusingly Classic, and the bedposts are turned into very free translations of one of the orders, this time the Ionic. The bedspread, curtains, and valance to the tester would all have been embroidered by hand. We noted in talking of the plan of the bedrooms how often these were passage rooms, one leading through to another. This was doubtless one of the reasons for the four posts and curtains, and the large size of the beds. One could draw the curtains, and make the bed into the bedroom. These beds were thought a great deal of, and treasured; in the old will we have drawn on, we see how beds are often left as legacies to friends and relations.

The next illustration (Fig. 28) has been drawn from the Hall of the Middle Temple in London, which dates from 1570. The roof is a very splendid example of double hammer-beam design, and marks the final development of that type. We saw in the fifteenth century how this method of construction was arrived at. In Vol. I we described the uses of the various parts of the roof. Here we get the principal rafters, which are not visible but occur at each bay, whose hammer-beams, two on each side, come under principals and are supported by curved braces. Above these comes a collar-beam with an arched brace under it. The purlins are framed in between the principals, and under these again are arched braces which go from hammer-beam to hammer-beam. Now the details and mouldings of this roof are Renaissance in character, but its form is Gothic, and after these days the timbered roof disappears, with all its play of light and shade, and suggestion of mystery and gloom, and we shall find either flat ceilings or plaster vaults. The windows as well retain a little of the Gothic



*Founded on the Middle Temple Hall, London*

FIG. 28.—Elizabethan Hall, Sixteenth Century  
Seventeenth-Century Saloon, Pl. 22. Eighteenth-Century Hall, Fig. 99

character. The screen at the end is a splendid specimen of Elizabethan woodwork.

Now as to the life led in the larger houses.

Through all the ages people have amused themselves by playing on musical instruments. Quite at the beginning of things, some cheerful old savage, in aiming a blow at a friend, may have hit an old hollow log instead, and noticed that it gave out a pleasant note. Interested, he repeated the performance, and found that blows of varying strength, on different materials, gave him a range of several notes. Or perhaps he listened to the woodpecker. In some such way one could trace the development of the harmonica, with its graded wood or metal bars, and all the range of instruments like drums, gongs, cymbals, triangles, and tambourines, which produce pleasant noises rather than tuneful notes. Or the early musician, sewing up a skin with the intestines of an animal, found that they were tuneful when dry and stretched, or noticed that the twang



FIG. 29.—Henry VIII playing a Harp

of his bowstring was musical; we might look to some such source for the beginning of the harp, monochord, viol, psaltery, dulcimer, spinet, and piano. The origin of the wind instruments is easily guessed: the horns of animals must have led the way to pipes and flutes, bugles and trumpets, and the noble organ. When Joshua besieged Jericho he was commanded that "seven priests shall bear before the ark seven trumpets of rams' horns."

Illustration Fig. 29 shows Henry VIII playing a harp, and the harp is shown because it can be taken as the forerunner

of the modern piano. When girls of to-day play on the piano, by means of a very complicated bit of machinery, they strike the strings with little hammers, instead of plucking them with their fingers. One would have thought that in musical instruments men would have been content with the simplest apparatus, but very little experience is necessary for us to find out that, even in the production of music, man has striven for mechanism to help him.

It may be helpful if we give a description of some of the different sorts of musical instruments used in the old days, and show their connection with those of to-day. The monochord was in use as early as the twelfth century. It had only one string, with a movable bridge, and was plucked by the finger. A bow was sometimes used on it. The organistrum, or symphony, was a development of the monochord. A rosined wheel was placed under the string, and turned by a handle at one end. It was called as well the *vielle à roue*, or viol with a wheel, or *vielle*. Little stops at the side were either turned, pulled out, or pressed in, to stop off the strings, just as one does with a violin, and the rosined wheel was the mechanical equivalent of the rosined bow. The hurdy-gurdy, which is still sometimes seen being played in the streets, is the lineal descendant of the organistrum. It was an aristocratic instrument in the eighteenth century, but could never have been anything but dismal. Boys and girls who learn Greek have words pointed out to them which by wonderful sound carry their meaning. Here is an English one, hurdy-gurdy, which does the same.

The manichord of the thirteenth century was the first stringed instrument to be played from a keyboard. The clavichord started as early as the end of the fourteenth century, and did not reach its highest development until the beginning of the eighteenth century. It had a very simple keyboard; the finger struck one end of a balanced lever, at the other end of which was a brass pin called a tangent. This not only struck the string, but stopped off the length which determined the note, and two or three notes were made on the same string, by different tangents striking at different lengths. Later, each note had its separate string, so it was an elementary piano,

because the difference between that instrument and the spinet, or harpsichord, was that in the former the strings were struck by hammers (invented in 1709 by a Florentine), in the latter plucked by a metal point, leather spine, or quill, on what is called a jack. The clavi-cymbal, virginal, and clavecin were all played in this way.

Fig. 30 shows a clavictherium, or upright spinet of the sixteenth century. Its likeness to a harp is at once apparent. The fingers strike on to a balanced lever, which, by an ingenious contrivance, pushes a jack with a leather spine on it through the back-board, and plucks the string. Its compass was about the same as the human voice. We shall see later how the next development was to put the clavictherium flat on its back, and then after a re-arrangement of the keyboard it is called the spinet, or harpsichord.



FIG. 30.—Clavictherium  
 Spinet, Fig. 62.      Piano, Fig. 109

The dulcimer was another forerunner of the piano, and consisted of a sounding-board across which strings of varying lengths were stretched, and struck by hammers. Pepys went to a puppet play in Covent Garden, on May 14, 1662, and wrote in his diary: "Here, among the fiddles, I first saw a dulcimer played on with sticks, knocking of the strings, and

is very pretty." The psaltery had the same form as the dulcimer, but was played by plucking the strings.

Many other musical instruments are named by old writers. The viol was like a violin, but with a flat back, and pieces of gut across the finger-board; it was played with a bow. Viola-da-gamba was played while held between the knees. Sir Toby Belch says of Sir Andrew Aguecheek, "He plays o' the viol-de-gamboys." The lute was the forerunner of the mandoline, but had a rather pear-shaped body; the treble lute had a bent head to take less room, archlutes were very big ones. The theorbo was lute-shaped and large, the cittern was lute-shaped and small. The gittern was a lute with a fiddle-shaped body, the guitar one with a flat back. All these instruments were plucked with a plectrum. The rebec was a three-stringed fiddle.

Of the wind instruments, of course the organ is quite the most wonderful, and has ages of history behind it. In mediæval times we read of the organ portative; this was a small pipe organ which was carried by a strap over the shoulder, and played with the right hand, while the left worked the bellows. The positive organ remained in one place, and was not carried about. The regal was a sort of harmonium, with bellows behind the keyboard like large flat books. The clarion was a trumpet, the shawm and pomme were whistle flutes with rather bell-shaped ends. The hautboy was the successor to the shawm. Recorders were whistle flutes; the hornpipe had a horn added to the end of a pipe. Cromhorns, like whistle flutes with ends on a curved line. The penny whistle is a blood relation to the stately organ, which in reality is many whistles played in a mechanical way; here we must confess that man, if he made a horrible failure of the hurdy-gurdy, achieved splendid success with the organ.

A number of these instruments could, of course, be combined into an orchestra, as we see in Pl. 2, where a concert is being given by nine performers on six different instruments. Three people who are not playing are unlikely to be vocalists, for full orchestral pieces were usually quite separate from singing numbers. Girls and boys will wonder if they could have enjoyed the performance, but it is possible sometimes

Of 4 voc.

XXIII.

SVPERIVS.



Hyle that the Sunne with his beames  
hot, scorched the fruits in vale & moun-  
taine: Philon the sheperd late forgot,  
sitting besides a Chrystall fountaine,

sitting besides a Chrystall fountaine, in shadow of a greene Oke tree,  
vpon his pipe this song playd he: vntrue loue, vntrue loue, vn-  
true loue, adew loue, adew loue, your minde is light,

FIG. 31.—Madrigal by William Byrde (1543-1623)

Seventeenth-Century Song Fig. 63. Eighteenth-Century Song, Figs. 110, 111

to listen to concerts on old instruments of this type on the wireless.

Another thing to be remembered is that we are in reality a very musical nation, with a great tradition of song behind us. During the last few years there has been a revival of singing in the villages, with musical festivals and competing choirs. People are rediscovering the joy of music. We have included in this edition a typical song for each century, and we are



indebted for the choice to Mr. A. Forbes Milne. Fig. 31 gives the music and words of a madrigal by William Byrde (1543-1623). Here is a quotation from Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke, set downe in the Form of a Dialogue* (1597). A party is described, and how "supper being ended, and musicke bookes (according to the custom) being brought to table, the mistresse of the house presented me with a part, earnestly requesting me to sing; but when, after many excuses, I protested unfaindly that I could not, every one began to wonder! Yes, some whispered to others, demanding how I was brought up; so that upon shame of mine ignorance, I goe now to seek out mine old friend Master Gnorimus to make myself his scholler."

Now let us make a big jump from musical to warlike exercises. Probably every village and township had butts, for shooting with the bow, and the name survives now in many places, like Newington Butts, in South London. The drawing shows that these must have been pleasant places to go to on a sunny afternoon, and watch the archers at practice.

Strutt thinks the cross-bow was introduced "not long before the commencement of the thirteenth century," but it suffered from this disadvantage that on a wet day the strings became useless; it could not be protected so easily as the long-bow, for which the archers had a canvas case, and it took longer to get ready for use. The cross-bow, like the early musket, seems to have been more used for sea fights and land sieges, where there was better cover, and less risk of the long-bowman turning the cross-bowman into an imitation of a feathered porcupine while he was getting ready.

In the regulations for use of the cross-bow we find, "In case any person should be wounded, or slain in these sports, with an arrow shot by one or other of the archers, he that shot the arrow was not to be sued or molested, if he had, immediately before the discharge of the weapon, cried out *Fast!* the signal usually given upon such occasions."

The Anglo-Saxons, Danes, and the Normans used the long-bow, and at Crécy and Agincourt it was the great weapon. Afterwards one hears that Henry v used gunpowder and guns, and the bow is forgotten, or thought of only as

obsolete. This was not really so, and the first guns and muskets were cumbersome and feeble productions.

The long-bow lasted well on into the seventeenth century, and so late as Charles I commissions were appointed to survey land adjoining London, and restore it where the same had been encroached upon, so that the archers might practise. The best bows were made of yew, and in Edward IV's time the height of the bow was the same as that of the archer. The bowstring was of hemp, flax, or silk. The arrow used at Agincourt was a yard long. The steel or wand was made of ash, oak, or birch, and was feathered from the wing of a grey goose. The archer had a bracer, or close sleeve, laced on the left arm, so that the sleeve did not get in the way of the bowstring. A sixteenth-century writer gives instructions on how to stand when shooting, the way to hold the bow and draw the bowstring. A warning is given to watch the mark, not the arrow end. Certainly at this period, even though archery was beginning to be more of a sport than a warlike pursuit, the archers possessed far greater skill than we have any idea of; we are told of the archers "they would piece any armour."

From an old ballad about Robin Hood we gather that at a trial of archery before the king, "he clave the wand in two" from a distance of 400 yards. Cloudesle is made to give another proof of his skill, resembling that of William Tell. An apple is placed on his son's head at 120 yards distance.

"And then drew out a fayre brode arrowe;  
Hys bow was great and longe,  
He set that arrowe in his bowe  
That was both styffe and stronge.

Then Cloudesle cleft the apple in two,  
As many a man myght se;  
Over Gods forbode, sayde the kynge (God forbid)  
That thou sholde shute at me."

An Act passed by Henry VIII ordered that no person who had reached the age of twenty-four years should shoot at any mark at less than 220 yards distance, so perhaps the 400 yards of Robin Hood was not an exaggeration. "Every village in time

of war was expected to provide an archer, a gunman, a pikeman and a billman at the very least, as well as a store of corselets, almaines, rivets, shirts of mail and jacks quilted and covered with leather, fustian or canvas over thick plates of iron that are sewed in the same."



FIG. 32.—Halberdier, 1572

It is most interesting to watch the gradual development of the gun which was to supersede the bow. The gun developed from the cannon, and the earliest type of the latter was made from iron bars forged together and bound with hoops, the whole being mounted on a stout plank. Stone cannon balls were often used, hence the name sometimes given, *peterara*. Gunpowder seems to have developed from the Greek fire of mediæval times. The early gun was like a small cannon mounted on a stick, and fired by hand with a match, like the wick in a cigarette-lighter

of to-day. This type was used in the Wars of the Roses, and called a *culverin*.

The matchlock, arquebus, or serpentine was invented at the beginning of the sixteenth century, to do away with firing by hand. It continued in use until the seventeenth century, and the gunner used a rest which the man in Fig. 33 holds in his left hand. The early arquebusier could fire only ten to twelve shots in an hour, and at the end of Elizabeth's reign not more than thirty to forty. Wet weather spoiled the powder, wind and rain put out the match, and for a long time the bowmen laughed at it, and bow and musket were used side by side.

It is interesting to note that the first step towards our modern dragoons was taken by putting mounted arquebusiers in the battle of Pinkie, 1547, instead of using them as infantry. In the ballad of Brave Lord Willoughby, about 1588, we read:

“Stand to it, noble pikemen,  
And look you round about!  
And shoot you right, you bowmen,  
And we will keep them out;

You musket and calliver men  
Do you prove true to me,  
And I'll be foremost in the fight,'  
Says brave Lord Willoughby.”

Henry VIII began to organize a regular army; each county was governed by a Lord Lieutenant, and it was his duty to appoint officers and procure a certain number of fighting men from each parish. All men belonging to the same band or levy were put into the uniform settled by their shire, and the only feature used in common was St. George's cross in red on the jerkin of each man.

Apart from the arming of individual soldiers, the cannon used towards the end of the century were far heavier and made more effective weapons than the primitive ordnance shown in illuminations of about 1500. Pl. 14, 1, shows graphically the storming of a city, with high walls, which have been considerably battered by the cannonade. It is interesting to see that the defenders reply with guns mounted in turrets. Pl. 14, 2, is from a careful contemporary drawing of the inside of a well-arranged siege battery, in active operation behind its protecting rampart of fascines.

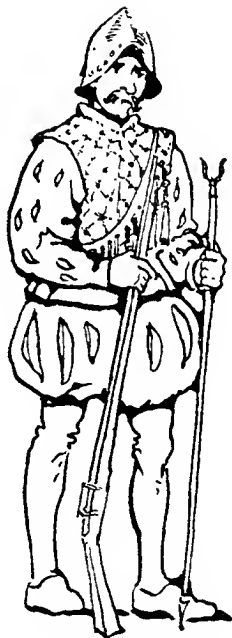


FIG. 33.—Musketeer,  
1550



FIG. 34.—The Assembly before the Hunt  
“The Breaking up of the Deare,” *frontispiece*

From archery and guns we can pass on to sport, and all boys and girls who are fond of hunting should read Turberville's *Booke of Hunting*, published in 1576, and reprinted by the Clarendon Press, 1908. It deals with "The Noble Arte of Venerie or Hunting—Wherein is handled and set out the Vertues, Nature, and Properties of siuetene sundrie Chaces together, with the order and maner how to Hunte and kill eueryone of them." So Turberville does for hunting at the end of the sixteenth century what Edward, Duke of York, did at the beginning of the fifteenth, and he, like the "Master of Game," must have been a delightful fellow, and his book is "great joy and liking" to the hunter of to-day. It deals with "houndes," and mentions fallow, "dunne, blacke houndes aunciently come from Saint Hubert's Abbay in Ardene" as sixteenth-century breeds; the "best bringing up of whelpes" is discussed; "How a kennell ought to be situate and trimmed for Houndes," and their training is very carefully gone into.

Turberville devotes chapters to the "Nature and Subtilties of Hartes," and "How the Huntsman should go to seeke an Harte in small groues or hewts, beyng priuily enclosed within the greater springs in the Forests and strong couerts."

Our illustration, Fig. 34, is of a sixteenth-century meet, or "the place where and howe an assembly should be made, in the presence of a Prince, or some honorable person." Turberville breaks into rhyme about this, and says:

"The place should first be pight, on pleasant gladsome greene,  
Yet under shade of stately trees, where little sunne is seene;  
And neare some fountaine spring, whose chrystall running  
    streames,  
May helpe to coole the parching heate, ycaught by Phœbus'  
    beames."

Then we are told that "such a place once founde, the Butler first appeares," and he certainly does so to some purpose, because we are given details of the food provided for this substantial hunt breakfast, and Turberville goes off into verse again:

"For whiles colde kynes of Veale, colde capon, Beeffe and Goose,  
 With Pygeon pyes, and Mutton colde, are set on hunger loose,  
 And make the forlorne hope, in doubt to scape full harde.  
 Then come to giue a charge in flanke (else all the marte were  
     marde),  
 First Neates' tongs poudred well, and Gambones of the Hogge, .  
 Then Saulsages and saury knackes, to set men's myndes on  
     gogge."

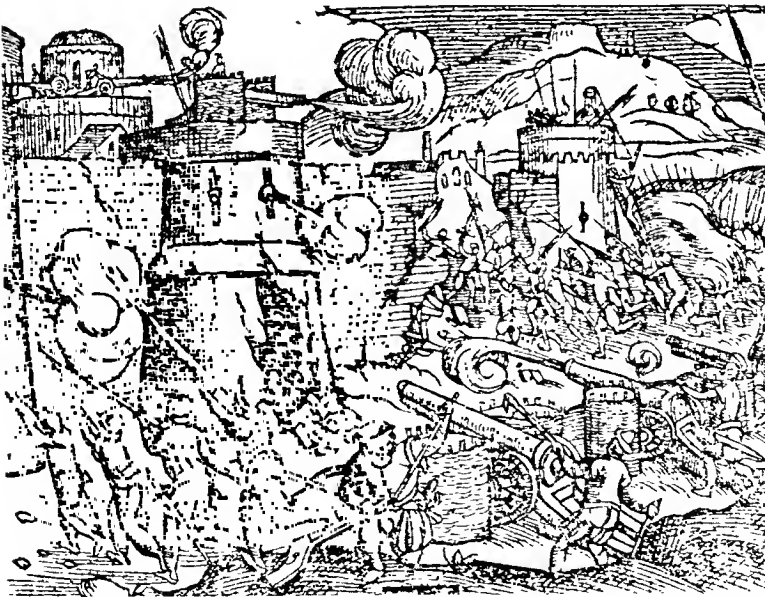
We are not told if after all this they had a little nap, but meanwhile the harbouring of the deer and the setting of relays had been taking place. Turberville, in describing "How to set Relays," says: "It is requisite to set men abroad which are brought up in hunting, and understande well their aduantages, and with them a good pricker or huntsman on horsebacke, mounted upon a good curtall, which should be lightly clad, hauing good bootes and high, with an horne about his necke." At daybreak they have to get out for the place appointed for their relay, and leave their hounds coupled there at the foot of a tree. They then set out to see if they can "discouer the Hart"—this done, the huntsman must lead his hounds coupled or "tyed unto the tracke, and let them follow so three or foure paces right, then let him cast of one, and if he take it right, then may he uncouple the rest, and blowe to them."

"Then he which seemed to have harbored the greatest and oldest Deare reports to the Prince or Lord," who by this time has recovered from the hunt breakfast, and takes his "blood-hounde," with all the prickers or hunters on horseback, every one with a good cudgel in his hand "called a Hunting coodgell or a troncheon to turne the boughes and beare them from his face as he followeth the houndes in the woodes or thickes." The huntsman who has harboured the deer then goes "before them and rowze the deare, and then the rest cast off their houndes, and he and all of them crying, 'To him, to him! that's he, that's he!' and such other words of encouragement." The bloodhound was used at a check "untill they haue rowzed or founde him againe with their bloudhounde." Hounds were encouraged by name, thus, "Hyke a Bewmont, Hyke Hyke, to him, to him!" A great deal of interesting advice is given



*Contemporary Drawing*

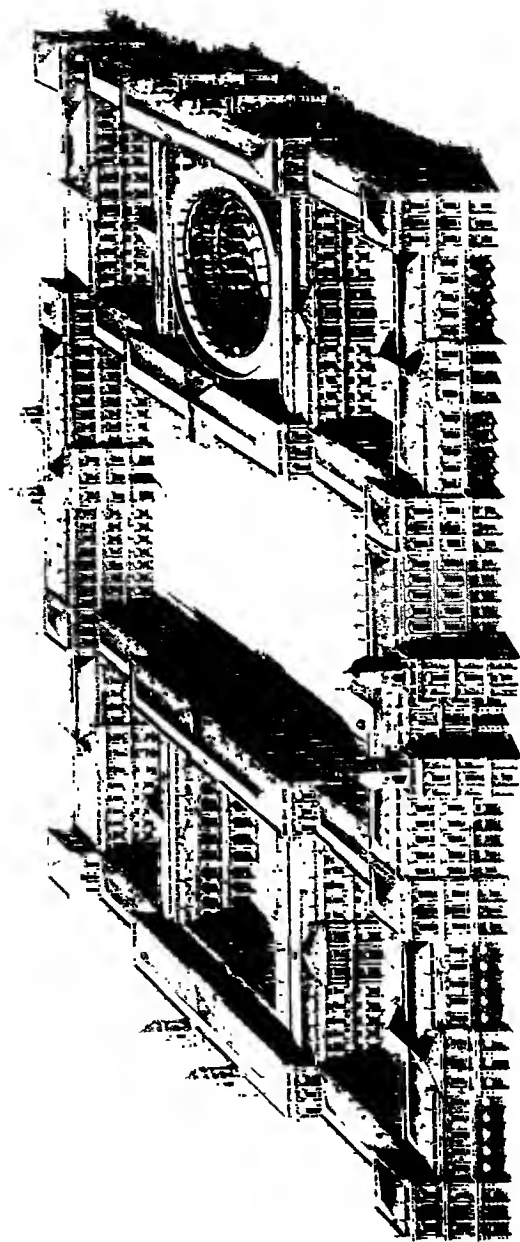
A Siege Battery in Active Operation



*Contemporary Woodcut in Holme's "Chronicles"*

Bombardment and Siege Attack of a Walled City





*Mid Eighteenth Century Engraving*

Complete Design for Whitehall Palace, by John Webb and Inigo Jones

on how to overcome the many devices of the hart to escape pursuit. Chapter XLI deals with "Howe to kill an Hart when he is at bay, and what is then to be done." If the hart is in deep water the huntsman is to couple up his hounds, and "stand close and upon a cleare winde, he may chance to haue a blowe at him with his sworde as he (the hart) commeth out," or a boat is to be obtained, or if the huntsman can swim, he is to do so, dagger in hand, avoiding the "swrede blowe" the hart may give him.

"The breaking up of the Deare" is the incident chosen for our frontispiece, and is thus described. The Prince or chief alights "and takes essaye of the deare with a sharpe knyfe, the which is done in this manner. The deare being layd upon his back, the Prince, chiefe, or such as they shall appoint, commes to it: And the chiefe huntsman (kneeling, if it be to a Prince) doth holde the deare by the fore-foote, whiles the Prince or chief cut a slyt drawn alongst the brysket of the deare, somewhat lower than the brysket towards the belly. This is done to see the goodnesse of the flesh, and howe thick it is." Then "we use to cut off the deares' heades. And that is commonly done also by the chiefe personage." Various other portions of the hart are broken up and the hounds rewarded.

Here is a cap that fits as well to-day as it did in the sixteenth century:

"But noweadays I see fewe hunt the Harte as he ought to be hunted; for men give not their hounds leysure to hunt, neither is there passing two or three that can hunt: for there are so many hunters on horsebacke which can neither blow, hallow, nor prick perfectly, which mingle themselues amongst the hounds, crossing them, and breaking their course, in such sort, that it is not possible they should hunt truly: and therefore I say, that it is the horses which hunt, and not the hounds." So there were thrusters even in those days.

Turberville published as well *The Booke of Falconrie* in 1575, and we have given two of the illustrations from this in Figs. 35 and 36. He gives the details of hawking in the same way that he deals with hunting, and the drawings are excellent, with splendid details of the costume. The left-hand figure in Fig. 36 is wearing padded trunks which reach to the knees,



FIG. 35.—“To flye at the Hearn, according to Martine.”

while his retainers still keep to the short trunks and trunk hose.

From sport in the country, we can pass to amusements in the towns, and here we must remember the great part played by the theatre in those times.

The old Morality Plays, to which we referred in Vol. I, still continued to be performed in the sixteenth century, but



FIG. 36.—From Turberville's *The Booke of Falconrie* (1575)

gradually, as the Renaissance opened up men's minds, and they became interested in classical literature, a new school of dramatists arose, until, at the end of the century, Shakespeare's genius was to make this period of the art for ever memorable. The publication of Spenser's *Faerie Queene*, about 1589, came as a revelation. The literary man of the early sixteenth century still thought of Latin as the only educated tongue, so that when the *Faerie Queene* was published it was not only the greatest poem since Chaucer's *Canterbury Tales*, but a vivid illustration of the possibilities of our language.

There were many dramatists before Shakespeare, doing spade work, but the first group which sprang into prominence was that which comprised Marlowe, Peele, Greene, and Nash. They worked between 1580 and 1590, and have been called the Bohemians; they introduced plays which were a picturesque jumble of good and bad, and a reflection of their

own irregular lives. The sixteenth-century men and women can be accused of all the faults but dullness, and in their writing could take just the ordinary common words and set them down in such a way that the sentence sparkles and laughs at you, is sad and makes you want to cry.

Shakespeare started his theatrical life about 1585, and appears to have been able to gather up all the threads, and all the traditions, and weave them into his plays. Greene when dying is thought to have made complaint of this, and referred to his rival when he said: "An upstart crow beautified with our feathers—the only shakespeare in the country." Chapman and Marston were companions of Shakespeare. Now, just as very little is known of Shakespeare himself, not a great deal is known of the Elizabethan theatre. Our drawing, Fig. 37, has been made from an original sketch of the Swan Theatre, by Johannes de Witt, who visited London about 1600. This was built at Bankside, in Southwark, on the south side of the Thames; then, as now, a rather grubby place. This, however, did not worry the sixteenth-century playgoer so much, because he went in a delightful way, by boat, the most usual method in those days of getting about London. There was also the "Rose" (1592), Shakespeare's "Globe," and the theatre in Shoreditch. Plays were often given in the galleried yards of inns, and we shall see later how this influenced the design of the theatres.

Another source of information on the Elizabethan theatre is a contract dated "the eighte daie of Januarye 1599," between "Phillipp Henslowe and Edwarde Allen—on th' one parte, and Peeter Streete, cittizein and carpenter—on th' other parte." Peeter agreed for £440 to build a "newe howse and stadge for a plaie-howse." Edward Alleyn, as the name is now spelled, founded Dulwich College in 1619, where the contract is preserved, and, like Shakespeare, appears to have made money, and led a sober life differing from the Bohemians. Henslow managed a company of players at the "Rose," of which Shakespeare was a member in 1592.

The theatre which Peeter built was called the "Fortune," and it was "scytuate and beinge nere Goldinge Lane in the parishe of Sainte Giles withoute Cripplegate." It was remark-

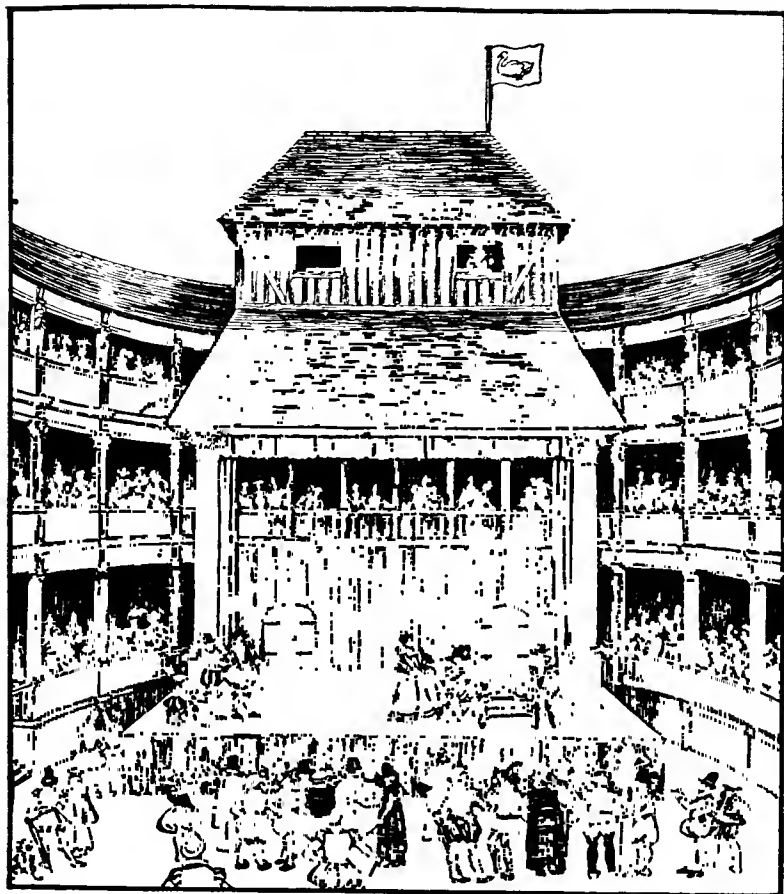


FIG. 37.—Elizabethan "Plaie" House

Seventeenth-Century Theatre, Fig. 77. Eighteenth-Century Circus, Fig. 122

able in that it was square, and most of the others were circular. It was "to containe fowerscore foote of lawfull assize everye waie square withoute, and fiftie-five foote of like assize square everye waie within." This gives us some idea of the size of the plan of the "Fortune." So far as height was concerned, the contract stipulated for "the said frame to containe three stories in heighth, the first or lower storie to containe twelve foote of lawfull assize in heichte, the seconde storie eleaven

foote, . . . and the third or upper storie . . . nyne foote. All which stories shall containe twelve foote and a half of lawfull assize in breadth throughoute, besides a juttey forwardes in eyther of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemen's roomes, and other sufficient and convenient divisions for twoepennie rooms." The "Fortune" was to be fitted up inside "with suche like steares, conveyances, and divisions, withoute and within, as are made and contrived in and to the late erected plaie-howse on the Banck, in the saide parishe

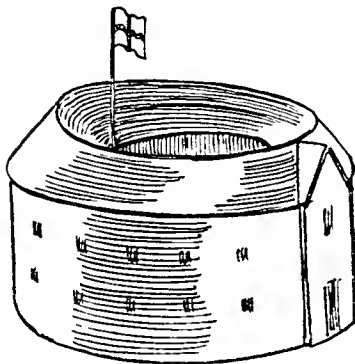


FIG. 38.—The "Globe"

of Saint Saviours, called the Globe; with a stadge and tyreinge-howse to be made, erected and sett up within the saide frame; with a shadowe or cover over the saide stadge." Later it is specified that "the same lower storie to be alsoe laide over and fenced with stronge yron pykes." Now, excepting only that the "Fortune" was square in plan, this contract very clearly agrees with the details of the

"Swan" shown in Johannes de Witt's sketch, from which we have made our drawing. The "Globe" was octagonal in plan until it was burnt down in 1612, when it appears to have been rebuilt on circular lines like the "Swan." Our cut, Fig. 38, has been made from a print by Hollar of 1647 which shows this. Close by on the same print is another circular building called the "Beere baytine Hall" (Fig. 39), which shows how very similar the two sorts of buildings were. We know this was the case from Lambard's *Perambulation of Kent*, 1576, who says: "Those who go to Paris Garden (where the 'Swan' was), the 'Bell Savage' (an inn in Ludgate Hill), and the 'Theatre' (in Shoreditch) to behold bear-baiting, interludes, or fence play, must not account of any pleasant spectacle unless first they pay one penny at the gate, a second at the entry of the scaffold (or stage), and a third for quiet sitting." So that apparently the

theatres were used for bear-baiting and wild beast shows if necessary. In the "Fortune" contract it is specified that the "lower storie be fenced off with strong yron pykes," which suggests that the wild beasts were to be kept safely in the pit. Both theatre and bear-baiting hall were built on much the same sort of plan, and undoubtedly founded on the ancient arenas where the spectators sat round and watched the spectacle, the galleries evidently being added after the fashion of the old inns like the "Bell Savage," to which people were accustomed.

Lambard tells us how you paid to go into the pit, and then more for the other parts of the house. The pit was open to the sky, and this, combined with the dangerous state of the streets after dark, and the difficulties of lighting, led to the performances being given in daylight. On a sunny day with a blue sky, and the gay colours of the people's dresses, the sight must have been a pretty one

indeed. The stage, as shown, was set up on a scaffold, and projected well into the yard or pit; it was open at the sides behind the columns, so that the people in the boxes there got a good view of what was going on. It is doubtful if the two doors at the back of the stage formed part of the structure, or were enclosed by a movable piece of scenery, behind which was an inner stage, which could be used to represent a cavern, or inner room, if needed by the play. The boxes over were undoubtedly called into use by the players, if a balcony or gallery became necessary. On the left-hand side of the stage are three gallants, and this was quite usual, and a position desired by the Elizabethan "blood."

The scenery is supposed to have been sketchy, and its

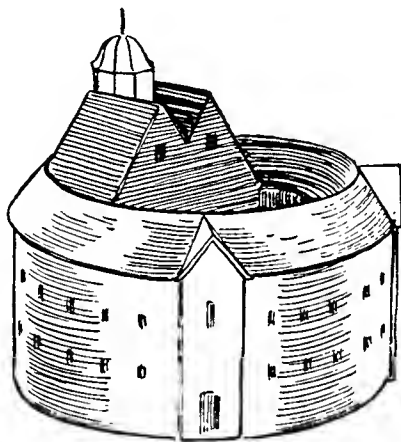


FIG. 39.—"Beere baytine Hall"



## ACTING AND COACHES

purpose was sometimes indicated by labels, so that there might be no mistake. Women did not act, and their parts were taken by boys. In the turret was a trumpeter, who tuned up when the play was about to begin. There is a moral in all this: if the Elizabethans were satisfied with an inn yard, or bear-baiting hall, as a quite sufficient background for their plays, then boys and girls of to-day might, with a little ingenuity and an equal enthusiasm, easily transform their ordinary school

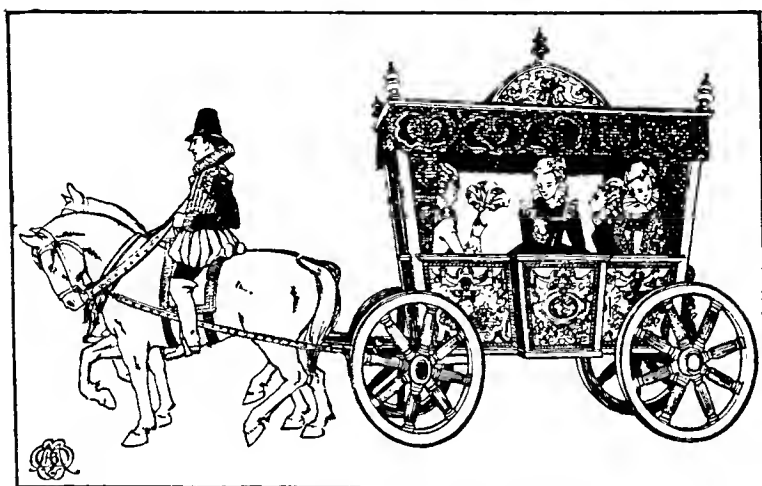


FIG. 40.—Elizabethan Coach  
Seventeenth-Century Vehicles, Fig. 67, Pl. 26.  
Eighteenth-Century Vehicles, Figs. 115-119

hall, courtyard, or corner of quad, into a theatre; a window can be found for Juliet. People hesitate to make the attempt, thinking they must have elaborate costume, whereas the play, with Shakespeare's wonderful language, and the interest of acting and action, is the thing if you are good enough at pretending.

Illustration No. 40 shows a State coach of the time of Elizabeth. This is interesting, because it marks a considerable development on the char shown in Vol. I (p. 166), and is evidence that people were beginning to want to travel about more. Coaches were so called because they were first made

at Kotze, in Hungary, in the fifteenth century. They were introduced into England about 1555, and at first were very simple in structure, and the occupants had to depend for protection from the weather on curtains; but the seating is that of the later-day coach, with seats in the boot at the sides.

- The seventeenth century was the great time for the development in coach building, and we shall have more to say in the next chapter. This drawing, however, is of value, because it shows the early type, before there was any idea of suspending the body by leather braces.

Although, with the introduction of printing, a wide field of pleasure was opened to children, they did not reap the real benefit of this great invention before the middle of the seventeenth century. Printing was still so costly and books so precious, that few if any, for children, are to be found before that time. Nursery stories had always been told, handed down from generation to generation by word of mouth, and lessons were taught in the same way. Quite tiny children learned to recite the Psalms in Latin, the Gloria in Excelsis, the Nicene Creed, and the Paternoster, for, as there were so few books, everything the children knew had to be learned by heart. At the end of the fifteenth century the earliest form of school-book, namely the horn-book, came into use. This was merely an oblong piece of wood, shaped like a battledore, on which was pasted a paper printed with the alphabet in black-letter, or in Roman characters, the numerals, or the Ave and the Paternoster. This was covered by a sheet of transparent horn, and bound at the edge with brass. It had a wooden handle, with a hole and string to hang it round the waist or neck. At the beginning of the alphabet was a little cross, and on some was written the rhyme:

"Christe's cross be my speede  
In all vertue to proceede."

Because of this, children called it their criss-cross row. Some of these horn-books had backs of embossed and gilded leather. One can be seen held by a little girl of the seventeenth century in Illustration No. 49. Since, however, this will hardly be counted among children's amusements, let us return to

nursery tales and games. Nearly all our well-known fairy tales are very old indeed: "Beauty and the Beast" had its origin, it is thought, in a legend called the "Red Bull of Norroway," and is either Saxon or earlier. "Jack the Giant-Killer" and "Tom Thumb" are supposed to be legends from the days of King Arthur. Dolls are certainly equally old, and were bought largely at the big fairs which were held all over the country. St. Bartholomew's Fair was established in 1133. There were stalls of toys, sweets, and dolls, and until recent days dolls



FIG. 41.—Embroidery

were often called "Bartholomew babies." The toys would be drums, hobby horses, popguns, and kites, and we read also of lambs, made of white wool spangled with gold, the head of composition and the cheeks painted red, with black spots for eyes. These lambs had horns and legs of tin and a piece of pink tape for the neckband. Trumpets were sold made of cows' horns, also hoops, and battledores and

shuttlecocks, as well as pipes made from elder stems with the pith extracted. Boys could buy popguns with clay pellets to fire from them, and gilt gingerbread and peppermint drops at twenty a penny were known as early as the fourteenth century.

Thus we can see that children had plenty of choice in their toys, and we can imagine that their games, as well as those of their elders, were very varied. The game of bowls was popular; you will remember that Sir Francis Drake was playing at bowls when the Armada came in sight. Paume, a game played by the Normans, was still in existence and was the forerunner of our tennis of to-day. Here is a description of this game in 1591: "About 3 of the clocke ten of the Earle of Hertford's servants all Somersetshire men, in a square greene court, before

her Majesty's windowe, did hang up lines, squaring out the forme of a tennis-court making a crosse line in the middle. In this square they (being stript out of their dublets) played five to five, with the hand-ball, at bord and cord (as they tearme it) to the great liking of her Highness." Many of the sports were very cruel, and bull-baiting, bear-baiting, and cock-fighting were favourites—and also tilting at the Quintain. Schoolboys were allowed once a year on Shrove Tuesday to bring their own cocks to their school to be matched against one another in the school cockpit.

Girls were taught wonderful stitches in their embroidery, and began when quite small with a sampler on which all the various stitches were practised. In the late sixteenth century several interesting books of patterns were published, the first time that we hear of anything of the kind. One title runs as follows: "Here foloweth certaine Patternes

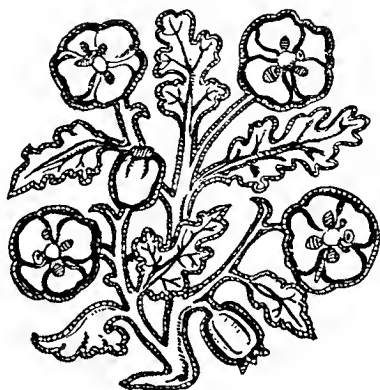


FIG. 42.—Embroidery.

of Cutworkes; newly invented and never published before. Also sundry sorts of spots, as flowers, birdes, and fishes, etc., and will fitly serve to be wrought, some with gould, some with silke, and some with crewell in coullers (colours); or otherwise at your pleasure. And never but once published before. Printed by Richard Shorleyker."

A kind of patterned lace worked with a needle was very popular at this date, and was called "point devisé." Another and entirely new amusement which came into being in the Elizabethan era was the creation and performance of masques. Tournaments had nearly disappeared, and though we read of "Triumphal Justs" at the Tiltyard as a feature of Elizabeth's Court, they were not nearly so frequent nor had they the same hold on the people as during the fifteenth century. Their

place was taken by masques. The first we hear of these was in the reign of Henry VIII at his feast at Greenwich in 1513. The chronicle reads thus: "On the daie of the Epiphanie at night, the Kynge with xi. others wer disguised after the manner of Italie called a maske, a thing not seen afore in England; they wer appareled in garments long and brode wrought all with gold, with visers and cappes of gold."



FIG. 43.—Countrywoman

Queen Elizabeth made many progresses through the country, and at each stopping-place she was welcomed with a pageant and masque generally embodying stories of the ancient gods and goddesses. At one place at which she stopped by a river side, the bushes were parted, and Father Neptune with attendant nymphs appeared and recited a long poem hailing her as Queen of the Seas; on another occasion a great pageant was awaiting her, with Venus in the middle, who also recited verses, handing over her sceptre of beauty to the Queen! An interesting account of a visit she made to a private house is told in a letter written by Sir Robert

Sidney, younger brother of Sir Philip Sidney, in 1600. He says: "Her Highness hath done honour to my poor house by visiting me, and seemed much pleased at what we did to please her. My son made her a fair speech, to which she did give a most gracious reply. The women did dance before her, whilst the cornets did salute from the gallery; she did vouchsafe to eat two morsels of rich comfit cake, and drank a small cordial from a gold cup. She had a marvellous suit of velvet borne by four of her first women attendants in rich apparel; two ushers did go before, and at going upstairs she called for a staff, and was much wearied in walking about the house, and said she wished to

come another day. Six drums and six trumpets waited in the court, and sounded at her approach and departure. My wife did bear herself in wondrous good liking, and was attired in a purple kirtle, fringed with gold; and myself in rich band and collar of needlework, and did wear a goodly stuff of the bravest cut and fashion with an underbody of silver and loops.

The Queen was much in commendation of our appearances, and smiled at the ladies, who in their dances often came up to the steps on which the seat was fixed, to make their obeysance, and so fell back into their order again. The younger Markham did several gallant feats on a horse before the gate, leaping down and kissing his sword, and then mounting swiftly on the saddle, and passed a lance with much skill. The day well-nigh spent, the Queen went and tasted a small beverage that was set out in divers rooms where she might pass;



FIG. 44.—Elizabethan Pages

and then in much order was attended to the Palace, the cornets and trumpets sounding through the streets. One knight (I dare not name) did say, the Queen had done me more honour than some that had served her better; but envious tongues have venom'd shafts, and so I rest in peace with what has happened; and God speed us all, my worthy Knight."

At another pageant performed before Queen Elizabeth, there was a sham fight between two bands of men in two mock castles. This was in the Temple fields in Warwick. In this fight "mortyr-pieces, and calibers, and harquebuyces, fireworks, squibs, and balls of fire" were used. So realistic was the firing that a house in the village was set on fire and

## FEASTS

completely burned down. Fireworks had just come into use, and on another occasion we hear of a sham fort overthrown by a dragon "flieing and casting out huge flames and squibs and alighting on the fort set fyere therein." The Elizabethan era was a great period for feasts and merry-making; it was an intensely live time, and if men worked hard they played as well. Nearly all feast days had their own particular ceremony to be duly observed thereon. At Hok Tide, the men of



FIG. 45.—Sixteenth-Century Game, "Club Kayles"

Seventeenth-Century Game, Fig. 78. Eighteenth-Century Game, Fig. 123

Coventry took part in a tilting match representing, in dumb show, the defeat of the Danes by the English. On Corpus Christi Day, June 14th, miracle plays and stories from the Old Testament were performed in Coventry, on stages on wheels which were drawn about the city. The plays were written in rhyme. Of May Day and the morris dance more will be spoken later on, but an account here of a wedding may not come amiss. "First came the bridegroom with the young bachelors, each with bride lace upon branches of green broom tied to his left arm." "Then the bride, being attired in a gown of sheep's russet, and a kirtle of fine worsted, attired with abillement of gold, and her hair, as yellow as gold, hanging

down behind her, which was curious combed and plaited; she was led to church between two sweet boys, with bride laces and rosemary tied about their silken sleeves. There was fair bride-cup of silver gilt carried before her, wherein was a goodly branch of rosemary, gilded and very fair, hung about with silken ribands of all colours. Musicians came next, then a group of maidens, some bearing great bridecakes, others of garlands of wheat finely gilded; and thus they passed into the church." In Shakespeare's *Taming of the Shrew* is found the custom of all drinking in the church of the "bride-cup."

Illustration No. 45 shows a game popular from very early times. Now we call it "Ninepins," but then it went by the name of "Keyles" or "Kayles," and if as in the picture the pins were aimed at with a stick instead of a ball, it was called "Club Kayles." This game was often made the occasion for betting, and in some advice to apprentices written in the fifteenth century they are told to—

"Exchewe allewey eville company,  
Kayles, carding, and haserdy."

The tailpiece shows a panel of sixteenth-century ornament, which like the architecture of the day was a mixture of old and new. The designers were fond of using some central feature like a lion's head, and taking from this straps, or bands, raised above a background with curling edges, the strap often piercing these, and finishing with pretty shaped ends. Another characteristic was the custom of cutting out a fretted pattern, and mounting on parts of it diamond and oval-shaped lozenges. This sort of ornament continued in James I's reign.

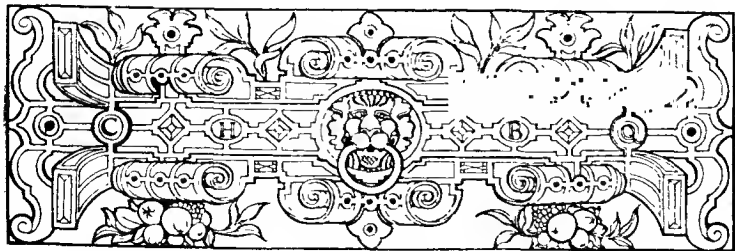


FIG. 46.—Sixteenth-Century Ornament

Seventeenth-Century Ornament, p. 146. Eighteenth-Century Ornament, p. 215



# CHAPTER II.—"STUART" PERIOD OF DESIGN, 1600-1699.

Date	Kings and Queens of England and France	Famous Men	Great Events	Principal Buildings
1592		Cardinal Mazarin $\delta$		Barton House, Yorks, 1560-15
1603	James I., m. Anne of Denmark			Audley End, Essex, 1603-15
1604		Sir Thomas Browne $\delta$ —W	Gunpowder Plot	Bramall's Hall, 1603-15
1605		Rembrandt van Ryn $\delta$ —P		Holland House
1606		John Milton $\delta$ —Pt.	Colonization of Virginia	
1607				
1610	Louis XIII. of France	Terrier the younger $\delta$ —P		Wytham House, Oxford, 1607-15
1611		John Walsley $\delta$ —A		Holland House
1612		Samuel Butler $\delta$ —W		Down Castle
1613				
1617			Voyage of Sir Walter Raleigh to Guiana	
1618		Richard Lovelace $\delta$ —Pt	Voyage of the <i>Mayflower</i>	Atton Hall, Warwickshire, 1618-19
		Sir Peter Lely $\delta$ —P		
		Mantillo $\delta$ —P		
1619				Blackfriars Hall, Norfolk, 1619-20
1620		John Evelyn $\delta$ —W		
1621		Andrew Marvell $\delta$ —Pt.	Impeachment of Bacon	Bartholomew Hall, Whitehall
1622		Moliere $\delta$ —W.		
1623	Charles I., m. Henrietta Maria of France		Expédition to Cadiz	
1626				St. Peter's Rome dedicated, 1626
1627			War with France	Abbot's Hospital, Guildford
1628		John Bunyan $\delta$ —W	Petition of Right	
1629			Dissolution of Third Parliament	Swatley House, Uxbridge
1630		Peter de Hoogh $\delta$ —P		S. M. de la Salute, Venice
1631		John Dryden $\delta$ —Pt.		
1632		Samuel Pepys $\delta$ —W.		
1633		Christopher Wren $\delta$ —A.		
		Thomas Flatman (minuteman) $\delta$	Laud, Archbishop of Canterbury	
1634			First Levy of Ship-Money	Burford Priory Chapel
1635				
1636				Raynham House, Norfolk
1637			Trial of Hampden	Oniel College, Oxford
1638		Meindert Hobbema $\delta$ —P	The Covenant	
1639				
1640		William Wycherley $\delta$ —W		Clare College Bridge
1641			Impeachment and execution of Strafford	
1642		Sir Isaac Newton $\delta$ —W	Attempted arrest of five members and Civil War	
1643	Louis XIV. of France		Siege of Gloucester	
1644		William Penn $\delta$	Battle of Marston Moor	
1645			Battle of Naseby	
1646		Sir Godfrey Kneller $\delta$ —P	King joins Scots at Newark	
1647			King is given up to Parliament. Escapes to Cambridge	
1648		Grinling Gibbons $\delta$ —S	Second Civil War. Pride's Purge	Wilton House
1649	Oliver Cromwell		Trial and execution of the King	
1650			Defeat of Montrose. Battle of Dunbar	Ashburnham House
1651			Charles II. invades England	
1652		Thomas Otway $\delta$ —Pt.	War with Holland	
1653			The Protectorate	Thorpe Hall, Northants
1654				
1655			Treaty with France	Tythenhanger, Herts
1656				
1657		Purcell $\delta$ —M.	Death of Cromwell. Husson Protector	
1658			Quarrels between Parliament and Army	
1659			Monk marches on London	
1660	Charles II., m. Catherine of Braganza		Charles's First Parliament	
1661		Daniel Defoe $\delta$ —W		Versailles
1662		Matthew Prior $\delta$ —Pt		Ashdown House, Berkshire
1663			Great Plague	Brasenose College, Oxford
1664		Sir John Vanbrugh $\delta$ —A.	Fire of London	Trinity College Chapel, Oxford
1665		Swift $\delta$ —W.	Dutch on the Thames, and the Siege of Breda	
1666			The Triple Alliance	
1667				
1668				
1669		Congreve $\delta$ —W.	Treaty of Dover	St. Katherine College, Cambridge, 1672-80
1670				
1671		Colley Cibber $\delta$ —W		
1672		Addison $\delta$ —W.	Second Dutch War	St. Stephen's, Walbrook, 1672-79
1673			Test Act. Fall of the Cabal	Brewers' Hall
1674		Isaac Watts $\delta$ —W.		Middle Temple, 1674-81
1675				St. Paul's Cathedral begun
1676		Richard Steele $\delta$ —W		
1677			Marriage of William of Orange and Princess Mary	
1678		Lord Bolingbroke $\delta$	The Popish Plot	
1679				Trinity College Library, Cambridge
1680		Thomas Parnell $\delta$ —Pt	Habeas Corpus Act	
1681				Invalides, Paris
1682				
1683				Chelsea Hospital
1684			The Rye House Plot	Town Hall, Ipswich
1685	James II., dep. 1688. m. (1) Anne Hyde, (2) Mary of Modena	John Sebastian Bach $\delta$ —M	Insurrection of Monmouth. Battle of Sedgemoor	Hall, Winchester College
1686		Handel $\delta$ —M		
1687				
1688		Alexander Pope $\delta$ —Pt	Declaration of Indulgence	
1689	William III., m. Mary of England	Richardson $\delta$ —W	Invitation to William of Orange	Bluecoat School, Westminster
1690				Hampton Court, 1689-1700
1691		Earl of Chesterfield $\delta$		
1692				
1693				Greenwich Hospital
1694				
1695				
1696				
1697		William Hogarth $\delta$ —P		
1698		Joseph Chardin $\delta$ —P		

A = Architect

P = Painter

Pt = Poet

S = Sculptor

W = Writer

M = Musician



FIG. 47.—Horseman, time of Charles II  
 Horseman, Tudor, Fig. 2.      Horseman, Georgian, Fig. 80

## CHAPTER II

### SEVENTEENTH CENTURY

IT cannot be said that the Stuart period fulfilled the promise of the end of the sixteenth century. When Elizabeth died, conditions seemed to point to a peaceful and happy time; yet in a few years the seeds of civil war had been sown. The Tudors had done their job magnificently, and when their line came to an end England stood well with the world; no Dutchman burned our ships in the Medway, and we had produced a race of men whose names still make the blood tingle. It was because of all this that Englishmen put up with an absolute rule, for the Tudors not only ruled, but served their people as well.

When James I came to the throne in 1603 he suffered from the disadvantage that he was not an Englishman. We talk now of a Briton, and the Scots, Irish, Welsh, and English pull together and think of Great Britain as their country, but not so the men of the seventeenth century, with ages of strife behind them; to them James was a poor man coming into a rich inheritance, and a foreigner as well. So he could not emulate the intimate rule of the Tudors and was kept somewhat at arm's length; also the fact that his mother, Mary Queen of Scots, had met her death in England, did not in all probability endear Englishmen to him.

It was in reality want of tact, as much as anything else, that brought Charles I into the collision with his Parliament which resulted in his tragic death. As well, there was the failure to realise that a people so much alive and interested in things as the seventeenth-century men, would insist on their share in the government of their country. The collision was inevitable; Cromwell was bound to win through, and to him must be given the credit for again winning for England that respect abroad which the Stuarts had thrown away.

The seventeenth century we know was a troublesome one and full of unrest and internal war, and yet reading through lives of families of the period, we gain the impression that except for the parts in which was actual conflict and allowing for the poverty and difficulties caused by the strife, life jogged on in the country districts pretty much as hitherto.

We read many accounts of gardens of flowers, fruit and vegetables, and Mr. Isham writes to Lady Verney that he will do up and send her sugar for preserving "if she hath currants e'now for this last wick of winds hath been so big that most of them are blowed off the trees." We read also of stew ponds of fish to be cleaned out and requests to the farmer to set the decoy for the wild fowl. Households did not change much; gentlewomen, if unmarried, became "helps and gentlewomen" to their relations, for the ladies of the house were still expected to superintend and if necessary take part in all the labours of the household. In Gervase Markham's *English Housewife*, published 1631, the title page reads: "The English housewife, containing the inward and outwards vertues which ought to

be in a compleat woman. As her skill in Physick, Chirurgery, Cookery, extraction of oils, banquetting stuff, ordering of great feasts, preserving of all sorts of wines, conceited secrets, distillations of perfumes, ordering of wool, hemp or flax, making cloth and dying, the knowledge of dairies, the office of malting, of oats, their excellent uses in families, of brewing, baking and all other things belonging to a household." When one reads this formidable list one realises that the mistress would have great need of her unmarried relations to help her. Large households were still more or less self-supporting, cooking was on the same generous scale as in the sixteenth century.

The cultivation of sugar in the West Indies augmented its importation in England, and it began to take the place of the earlier honey. Rum was another discovery and was largely used by the Navy. A writer says: "Sugar canes distilled a hot hellish and terrible liquor called rum." Gin was also made, so called because it was flavoured with juniper. One great advantage to the



FIG. 48.—Officer, Fifth Foot, 1688

country housewife was the institution of the carrier's cart which ran through many districts twice a week, and from many large places, Tonbridge for one, the post (by coach) went to London each day. Roads were still bad; lawlessness was still rife. An effort was made to cope with the hordes of beggars by issuing, each parish, to sundry poor persons unable to earn their living, badges giving them licence to beg, those begging without these badges to be imprisoned and otherwise punished. Those tramping the country to sell their goods were also given hawkers' licences as an assurance of their genuineness. Yet despite this, in the time of Charles I a kind of market grew up at the entrance to the palace precincts which was the scene of such confusion, noise and squalor, that a rule limiting it was made and orders given for officers

to ride through the mob of hucksters and retainers and arrest all disorderly persons.

Nevertheless legitimate trade was fast increasing; the East India Company was founded in 1600 and it was a recognised thing that younger sons were sent abroad to learn about and start some trade. One of the Verney sons went to France and another to Spain for the purpose of learning the leather trade. The Vauxhall glass works were opened in 1670, when workmen brought from Venice blew glass and made mirrors.

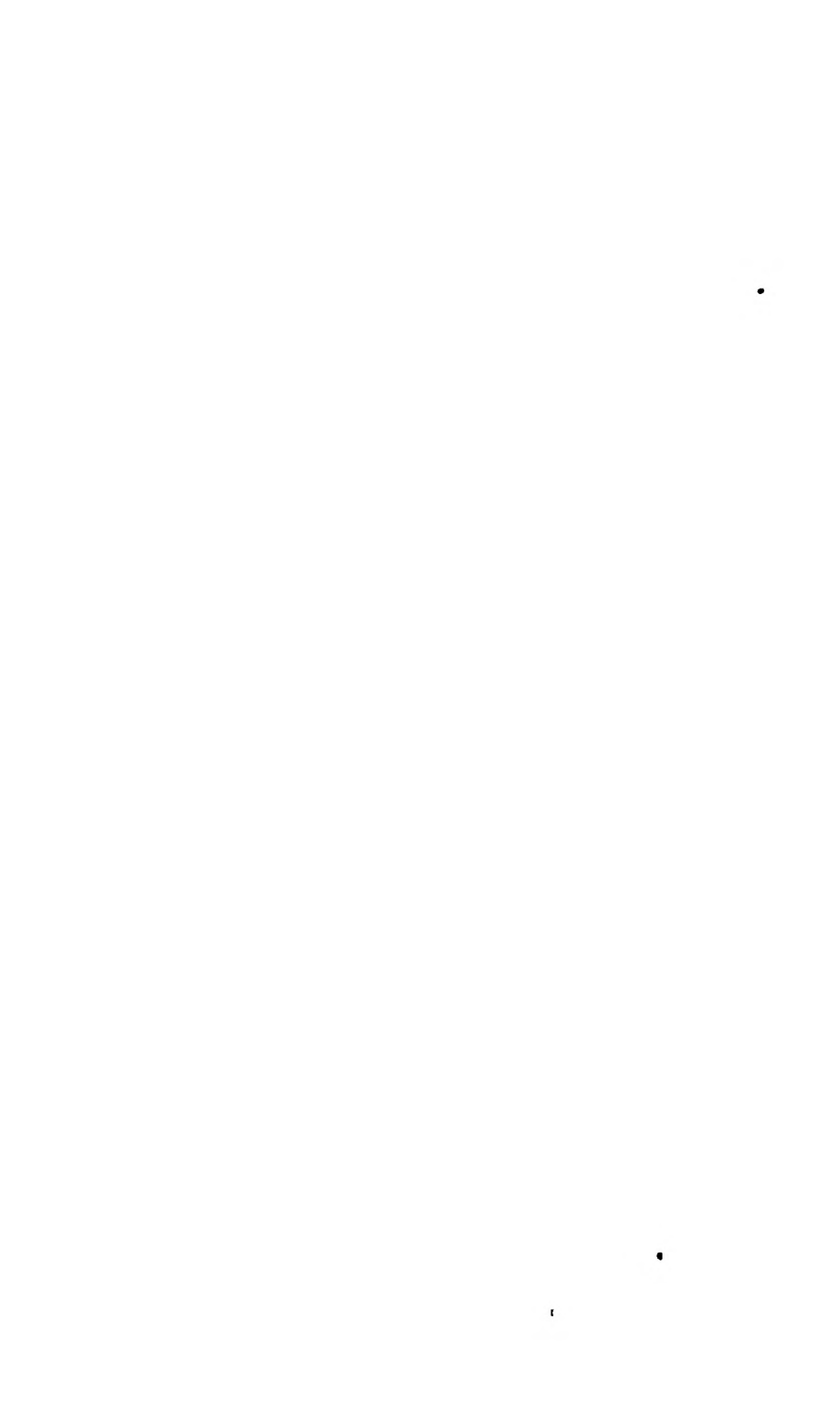
Now we can find out what the seventeenth-century men and women looked like. During the reign of James I, bombasted breeches and the monstrous farthingale were still worn, but with Charles I came a sudden reaction. The first man in the illustration (Pl. 16) belongs to this period. He is a Cavalier. His dress is rich, but simpler than that of the Elizabethan period. His hair is long, and the ruff has given place to a large lace-edged collar and cuffs. His coat fits loosely to the figure, and is braided and tagged round the waist. These tags were silken laces fastened to the breeches beneath, and drawn through eyelet holes in the tunic and knotted above; they answered the purpose of braces; stockings were also fastened to breeches in the same way. Sleeves were cut to show the shirt beneath, and a wide cloak was worn. Breeches were still full, but no longer padded, and two pairs of stockings were often worn—the outer pair shorter than the inner, and edged with lace, which showed above the top of the wide boot.

Ear-rings were fancied by the young beaux, who even painted their faces. The following is an interesting account of a little boy's clothes. His age was eight. He wore for winter a baize gown faced with fur; for high days his suit was of ash-coloured satin, doublet hose, stockings with silk garters and roses all to match, with an embroidered girdle and a cloak of the same colour, trimmed with squirrel fur. He had also a taffeta pickadel and ruff, and his sword fastened with a green scarf. He wore out five pairs of shoes in the year.

Ladies' skirts, although full, were no longer stretched out on a frame, but were caught back to show an embroidered petticoat underneath. Satin and stiff silk, or velvet, were largely used for the dresses, which were cut low on the shoulder, and



Costume. Seventeenth Century  
 Sixteenth-Century Costume, Pl. 4  
 Eighteenth-Century Costume, Pl. 35, 36 and 37



finished with a delicate muslin and lace collar, with cuffs to match. Long gauntlet gloves were largely worn, and fashionable ladies sometimes wore as many as three pairs, one on top of the other, each pair very beautifully embroidered. The hair was drawn off the face into a knot behind, and the side pieces fell in ringlets on to the shoulders. Masks were always worn by the Court ladies in public; it was considered immodest to appear without one. From this has come the term "barefaced."

Our second man is a Puritan—one of those who, protesting against the follies of the fashionable world, wore always the opposite of the prevailing mode. See his plain hat without a feather, his closely cropped hair, and his clothes of sombre hue. Notice, too, his collar and cuffs without lace, and the lack of any trimming on his coat and breeches. From this cropped head sprang the term "Roundhead," distinguishing the Puritans from the Cavaliers in the Civil War of 1640. His lady's dress is very simple too; dull in colour, lacking all trimmings, with plain collar and cuffs, and a large white apron. Fashionable women also wore occasionally small aprons of delicate silk and lace, though of course neither so large nor plain as that of a Puritan. During the Commonwealth the more sober method of dress was general, but with Charles II came a renewal of fine clothes and bright colours, and in the reaction from the dull garments of the time gone by, folks were very gay indeed. The last couple belong to this time. The lady's hair is arranged in masses of ringlets, but occasionally on elderly women were seen wigs, much curled, and standing up high above the forehead.

Bodices were now peaked, and the full sleeves were open in front and caught together with jewelled clasps. Skirts were wide and dresses were made of beautiful materials, either satins or rich silks.

The lady wears a wide cloak held with a jewel on one shoulder, and out of doors she would have a large hooded cloak, or sometimes a hood alone. Pepys says in 1665: "To church, it being Whit Sunday, my wife, very fine in a new yellow bird's-eye hood as the fashion is now." Masks have gone out of fashion.

John Evelyn in 1664 writes: "I now observed that women



began to paint themselves, formerly a most ignominious thing."

Again, in his diary of 1666, he gives us some idea of ladies' dress of a more sporting character. He says: "The Queen was now in her Cavalier riding habit, hat and feathers and horseman's coat, going to take the air." Pepys gives us a



FIG. 49.—A Little Schoolgirl (1667) holding her Horn-book

more detailed account: "Walking in the galleries at Whitehall I find the Ladies of Honour dressed in their riding garbs with coats and doublets with deep skirts just for all the world like mine, and buttoned in their doublets up to the breast, with periwiggs and with hats, so that only for a long petticoat dragging under their men's coats, nobody could take them for women in any point whatever, which was an odd sight."

On the third man we can see that the tunic of Charles 1's reign has given place to that which is the beginning of the coat and waistcoat, and that sleeves are no longer slit, but are turned back at three-quarter length with wide cuffs, showing his full shirt sleeves, edged at the wrist with a frill. Wide collars had gone out of fashion and were replaced by a small lace cravat; men carried muffs in the street, and we read in Pepys' diary that he took his wife's muff for his own use and bought her a new one—just the sort of thing the old villain would do. Breeches were edged with a deep lace frill and were rosetted at the knee; they were of the same colour as the coat. Stockings and shoes took the place of high boots, and the shoes were long, narrow, buckled, and very square in the toe. Wigs, long and much curled, were seen on every man. It is said that they came into fashion with the Restoration,

for many men with the cropped head of the Commonwealth desired to conceal their former principles and to imitate as nearly as possible the Cavalier love-locks; so they wore wigs.

Little boys wore long coats nearly reaching to their ankles for ordinary wear, but when they were put into coat and waistcoat they were often made to wear corsets to make their long straight waistcoats set well.

A charming letter written in the late seventeenth century and found in the *Lives of the Norths* gives an account of the breeching of a little boy Frank, of six years old. "You cannot beleeve the great concerne that was in the whole family here, last Wednesday, it being the day that the taylor was to helpe to dress little Frank in his breeches, in order to the making



FIG. 50.—Small Boy of 1633

an everyday suit by it. Never had any bride that was to be drest upon her wedding night more hands about her, some the legs and some the arms, the taylor butt'ning, and others putting on the sword, and so many lookers on, that, had I not a finger amongst them I could not have seen him. . . . They are very fitt, everything, and he looks taller and prettier than in his coats (petticoats). Little Charles rejoyced as much as he did, for he jumpt all the while about him, and took notice of everything. I went to Bury and bo't everything for another suitt which will be finisht upon Saturday. So the coats are to be quite left of on Sunday. . . . When he was drest he asked Buckle whether muffs were out of fashion because they had not sent him one."

Fig. 50 shows the dress of a small boy of 1633, before he was breeched. His tunic and skirt are of scarlet trimmed with gold, and he has a white lawn collar and cuffs, and undersleeves of the same material which shows inside the open outer sleeve.

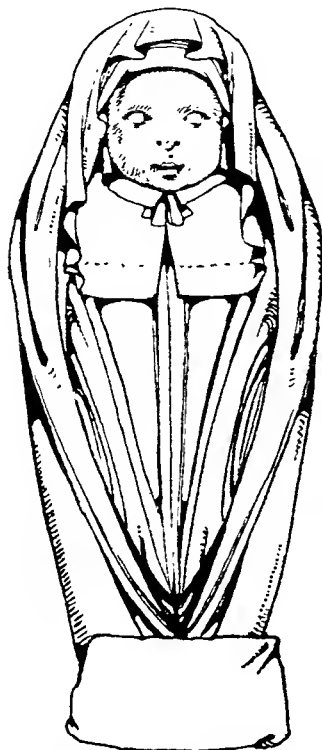


FIG. 51.—Baby in Swaddling Clothes (1665)

Fig. 51 shows a baby in swaddling clothes taken from a tomb, dated 1665, in Ickenham church. Fig. 52 is the portrait of a widow, dated 1632.

Mourning was made the occasion of great ceremony and the rules regarding mourning were rigid. Black bed-hangings were considered necessary and in the Verney family in 1650 was a great black bed that went the rounds of the family as deaths occurred. Mourning was sent also to intimate friends as well as to relations. A black coach, that is, a coach covered with a black cloth, was used, the servants' saddles also being covered in black.

Having gained some idea of the appearance of the people, we can now turn to the Navy, and here we shall find notable developments in shipbuilding; but if the ships were better, the sailormen, with a few excep-

tions, do not compare favourably with those of the sixteenth century. We know a great deal of their doings because of a diary to which we have already referred, written by Pepys, between 1660 and 1669, when he was a clerk in the Navy Office. Later on, in 1673, he was made Secretary of the Navy, when James II, then Duke of York, was Lord High Admiral. James was a good friend to the sailors, and was very ably helped by Pepys. His diary is of the greatest

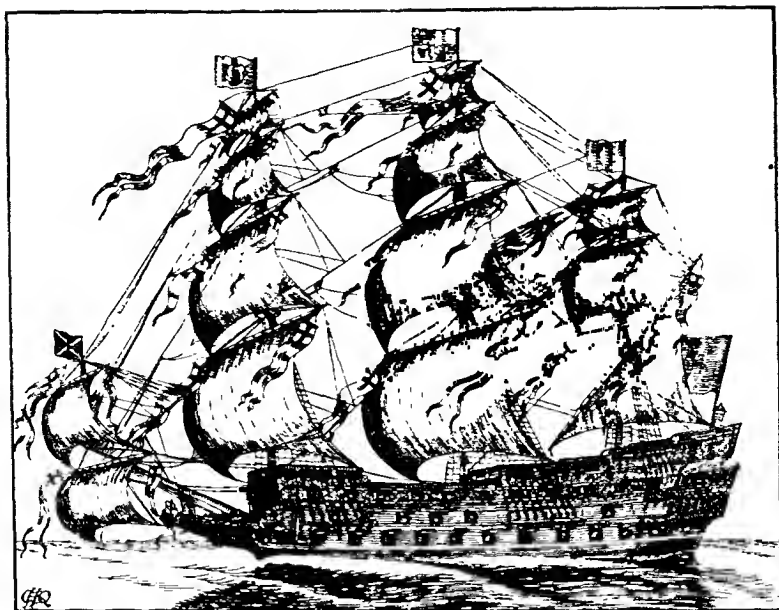
interest because it deals with all sorts of things besides Navy affairs, and is of the greatest importance for the sidelights so thrown upon history. The diary was written in a shorthand invented by Pepys, and evidently gave him a great deal of pleasure; here he put down all sorts of notes, not thinking they would ever be discovered, and so to-day we can really know what were the thoughts of a notable man in the seventeenth century. Curious that a book, written in such fashion, should be one of the most famous in the English language.

To go back to the beginning of the century. James I was too mean to spend money on the Navy, and was content with the laurels gained in Elizabeth's time. Charles I was more conscientious, and encouraged shipbuilding. It was during his reign (1637) that the *Sovereign of the Seas* was designed by Phineas, and built by Peter Pett, and we have



FIG. 52.—A Widow of 1632

selected this boat for our illustration, Fig. 53. Her length was 169 feet 9 inches, beam 48 feet 4 inches, and depth of hold 19 feet 4 inches, tonnage 1683. Remember that, before 1628, tonnage was reckoned by the space sufficient to stow a tun of wine = 42 cubic feet. After that date, it was length of keel  $\times$  greatest breadth of beam  $\times$  depth  $\div$  100. The Pett family were naval architects and boat builders from the time of Henry VIII to William and Mary, and we hear about them from Pepys. The *Sovereign* was considered a very wonderful boat, and saw service under Blake. She was the first boat to carry royals and top-gallants on all masts. The cut of the sails should be noticed, and how they belly out much more than was the case later on. One lateen remains on the mizzen, but

FIG. 53.—The *Sovereign of the Seas*

Mediterranean Galley, Fig. 9. Galleon, Fig. 10. *Ark Royal*, Fig. 11.  
Eighteenth-Century Ship, Fig. 85. Clipper, Fig. 86

over this we now have square sails. There is a spritsail under the bowsprit, and an amusing square sail on the sprit topmast over it. It should be noticed that the lines of the hull still show a likeness to the galley: there is the same snaky build, with beak head and high poop. John Evelyn, the other great seventeenth-century diarist, writing of the *Sovereign*, says she was called the *Golden Devil* by the Dutch, from the amount of carving and gilding on her stern. She was remodelled in 1684 and called the *Royal Sovereign*, and finally was burnt at Chatham in 1696.

Charles at his death left the Navy weak, though as an instrument in Cromwell's hands it was used to enforce respect for us abroad. The Dutch War of 1652-54 produced our great admiral, Robert Blake, who fought against Tromp and De Ruyter. The next Dutch War of 1665-67 found us very unprepared, as Pepys said: "For we do nothing in this office

like people able to carry on a war." The Great Plague of 1665 of course handicapped our effort, but bribery and corruption was the order of the day and did far more harm than the Plague. Even Pepys, who was an honest man for the time, had his price, but excuses himself, when taking a present, by not looking at it, "that I might say that I did not know what there was in the bag." The Dutch sailed up to Chatham in 1667, and burned our ships there.

This was rather sad, for only a few years before they had given us the subject of our illustration, Pl. 17. This has another interest, because it shows the first vessel to which the name of "yacht" was given in England. Evelyn wrote in his diary, for October 1, 1661: "I sailed this morning with his Majesty in one of his yachts (or pleasure boats), vessels not known among us till the Dutch East India Company presented that curious piece to the King." The "curious piece" arrived in England in this fashion. When Charles II was recalled to England, he sailed to meet the English fleet in a Dutch yacht, escorted by twelve others. Charles remarked on the handiness of the little vessels which had been evolved on the water-ways of Holland. The Dutchmen, realising that Charles, as King of England, would be a much more influential person than the exile they had known since 1649, asked him to accept a yacht which was then building, and which was sent to England subsequently. Charles acknowledged its receipt, writing in French, thus: "Maintenant vous avez encore rafraichie Nostre memoire par un nouveau present d'un Yaugh, des plus jolys et des plus agreables a nostre humeur qu'on auroit pu inventer." This letter was dated August 16, 1660. Pepys went to see the Dutch boat with Pett, the shipbuilder, on November 8, 1660, and noted that he was to build an English one to outdo it.

By January 13, 1661, Pett's yacht was so far advanced that Pepys could see it, and report that it was "a pretty thing, and much beyond the Dutchman's." Later we read of the yachts racing from Greenwich to Gravesend and back, attended by barges and kitchen boats. The Dutch boat was called *Mary*, and our illustration, Pl. 17, has been made from a drawing of the hull by W. Van de Velde, Jun., in the British Museum,

and another by J. Storck, which shows its rigging. The subject is fully treated in the *Mariner's Mirror* for October 1919, Vol. v., No. IV. Mr. Sopwith's challenger for the America's cup, *Endeavour*, and the defender *Ranger* are lineal descendants of the *Mary*.

Pls. 18 and 19, from Mr. Dummer's *Draughts of the Body of an English Man-of-War*, about

1680, are interesting seventeenth-century parallels to the illustrations with which we are familiar to-day showing the insides of steamships. These are not, as a rule, works of art, whereas there can be no doubt that Mr. Dummer was a fine draughtsman.



FIG. 54.—Schoolmaster, 1631

The last Dutch War of the seventeenth century was between 1671-74, and the honours seem to have been pretty evenly divided with our sturdy foes. The most memorable result was that we gained New Amsterdam, and renamed it New York, after James, Duke of York, who was later on to be James II. The rivalry ceased with the accession of William and Mary. Evelyn has a note in his diary in 1683, which shows

how bad things were at the end of Charles II's reign. "This summer did we suffer twenty French men-of-war to pass our Channel towards the Sound, to help the Danes against the Swedes, who had abandoned the French interest; we not having ready sufficient to guard our coasts or take cognizance of what they did; though the nation never had more, or a better navy, yet the sea had never so slender a fleet."

The diary of Henry Teonge is very interesting for the light it throws on life inboard. Teonge was a Navy chaplain between

1675-79, and must have been a sporting parson, because he was fifty-four when he first went to sea; yet he declared, "no life at the shoare being comparable to this at sea, where we have good meate and good drinke provided for us, and good company, and good divertisments; without the least care, sorrow or trouble," which sounds as if times had been hard for him before. His first trip was in the *Assistance*. They started from the Thames, and at Dover the captain's wife, and other ladies, were put ashore "with 3 cheares, 7 guns, and our trumpets sounding." This practice led to a regulation: "And, forasmuch as the Harboursing of Women and Children on board his Ma<sup>ty</sup> Shippes in Ordinary may expose them to accidents . . . as well as Inconveniences of other kinds, We doe hereby strictly forbid the Lodgeing or keeping of any Women or Children on board the sd. Shippes on any pretence whatsoever." Teonge's description of the food is quite appetising. Off Lisbon "our noble Capt. feasted the officers of his small squadron with 4 dishes of meate, viz., 4 excellent henns and a peice of pork boyled, in a dish; a giggett of excellent mutton and turnips; a peice of beife of 8 ribbs, well seasoned and roasted; and a couple of very fatt greene geese; last of all a greate chesshyre cheese." As they drank "Canary, Sherry, Renish, Clarett, white wine, syder, ale, beare and punch," one understands why the Captain is called noble.

The men's food was bread or biscuit, beer, beef, pork, peas, oatmeal, flour, and suet, butter, and cheese.

At Gibraltar, "every on that hath not yet beene in the Straites pays his dollar, or must be duckt at yard arme." Discipline was maintained; on Monday mornings boys who had misbehaved during the week past were "whipt with a catt with 9 tayles for their misdemeanurs, by the boarson's mate." Again, two men and a boy had "an iron pinn clapt close into their mouths, and tyd behind their heads; and there they stood a whole houre . . . an excellent cure for swearers"—but a rather rough one.

The *Assistance* helped at the blockade of Tripoli, and the boatswain died. "He had a neate coffin, which was covered over with on of the King's jacks, and his boarson's sylver



whisle and chaine layd on the top betweene 2 pistolls crost with a hangar drawne. At his going off the ship he had 9 gunns, which were fyred at a minut's distance. And 8 trompetts sownding dolefully, whereof the 4 in the first ranke began and the next 4 answered, so that ther was a continued dolefull tone from the ship to the shoare, and from thence to the grave.



FIG. 55.—Sweep, 1688

Halfe the ship's company, with their muskettts in the right posture, going after the corps, with all the officers of all the ships that were there. . . . When he was buried he had 4 peales of muskett shott. And as soone as we were out of the church yard the trumpetts sounded merry levitts all the way." On Christmas Day aboard ship the trumpeters tuned up outside the cabin doors, "playing a levite at each cabine doore, and bidding good morrow, wishing a merry Christmas"; for dinner they "had excellent good fayre; a ribb of beife, plumb puddings, minct pyes." On Twelfth Night "wee had a greate kake made, in which was put a

beane for the King, a pease for the Queen, a cloave for the knave, a ragg for the slutt. The kake was cutt into severall peices in the great cabin, and all putt into a napkin, out of which every on took his peice as out of a lottery: then each peice is broaken to see what was in it, which caused much laughter." Nice old sailormen.

Herrick, the seventeenth-century poet, who was born in 1591 and died 1674, wrote a poem on "Twelfe Night, or King and Queene." Here are two verses:

"Now, now the mirth comes  
 With the cake full of plums,  
 Where Beane's the King of the  
   sport here,  
 Beside we must know,  
 The Pea also  
 Must revell, as Queene, in the  
   Court here.

"Begin then to chuse,  
 (This night as ye use)  
 Who shall for the present de-  
   light here,  
 Be a King by the lot,  
 And who shall not  
 Be Twelfe-day Queene for the  
   night here."

Reverting to sailormen, it was in the reign of William and Mary that Greenwich Hospital was founded as a home for old seamen, and was built from the design of Sir Christopher Wren. John Evelyn was the first Treasurer. Attention began to be paid to lighting the coasts, and the first Eddystone Lighthouse was built 1694-98, but was destroyed by a great storm in 1703. The illustration, Pl. 20, shows that it was a queer fantastic structure, recalling a Chinese pagoda. Its design and erection were due to a curious character, Henry Winstanley, engraver and engineer, of Essex; his charming little house at Littlebury, near Saffron Walden, is shown in Fig. 56. He engraved a whole set of plates of the great house of Audley End, in Essex, which is very valuable as showing a great court which has since utterly vanished. He also engraved a fine Tudor house at Rycote, Oxfordshire, which has all but entirely disappeared. When working on the lighthouse he was carried off by a French privateer and the work destroyed, but he was exchanged and finished it. He always said he wished for nothing better than to be in it during a great storm, and his wish was fulfilled, in the great tempest of November 27, 1703; when it had passed, nothing was left of this Heath Robinson erection or of its designer and his five companions. The versatile Winstanley had also specialised in ingenious hydraulic devices, fantastic but quite useless, of which he made shows at the Water Theatre in Piccadilly. His widow continued to show them there and at his house as late as 1714. There were water-playing mermaids, gods and goddesses, a fiery dragon belching forth fireballs, and a "Curious Barrel" which spouted all sorts of pleasant drinks and served in turn in a Spring Garden and a Dairy House.

Leaving the sea and going ashore, the illustration, Pl. 21,

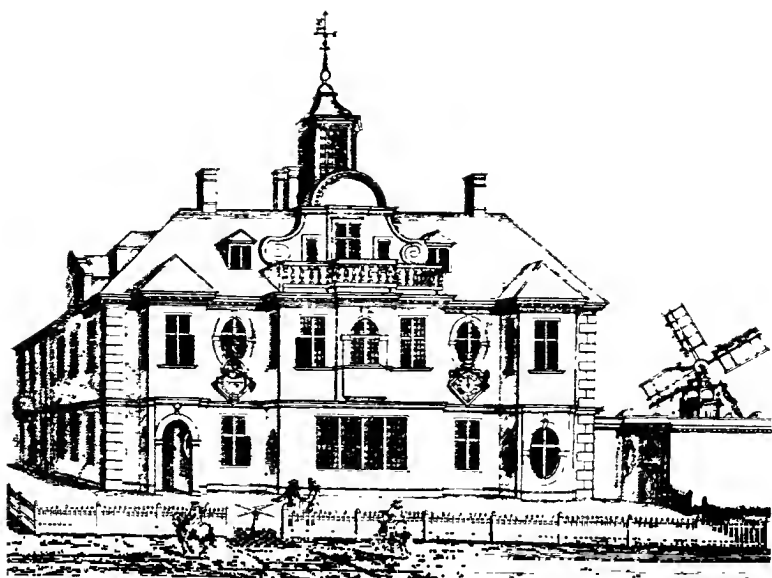
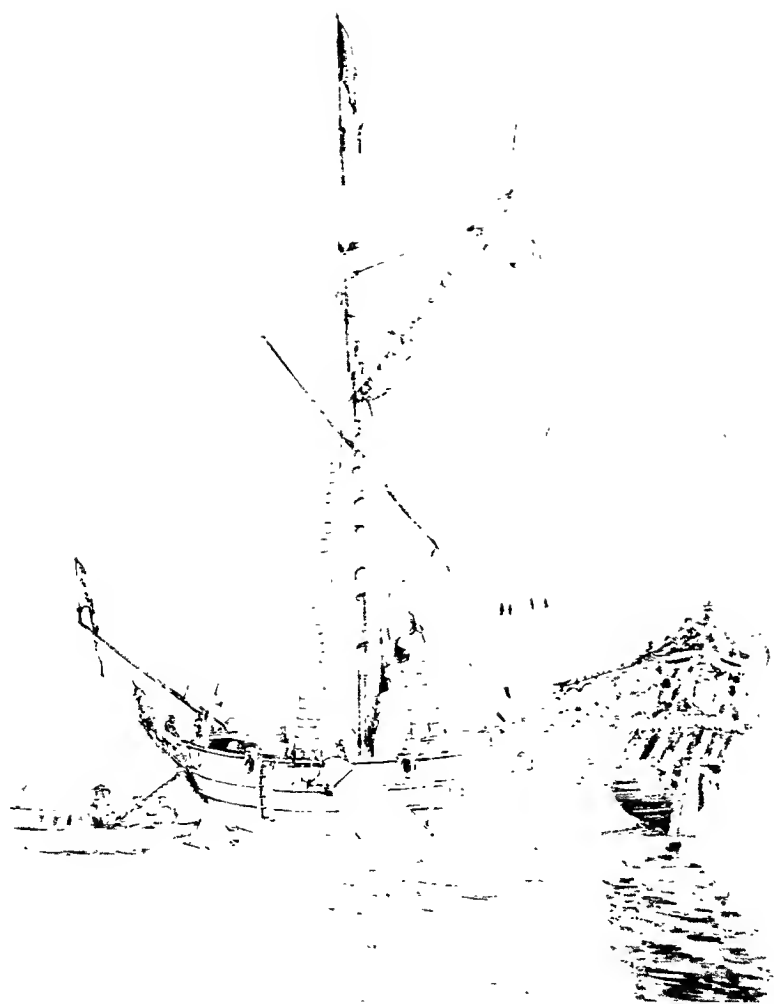


FIG. 56.—Winstanley's House at Littlebury, Essex

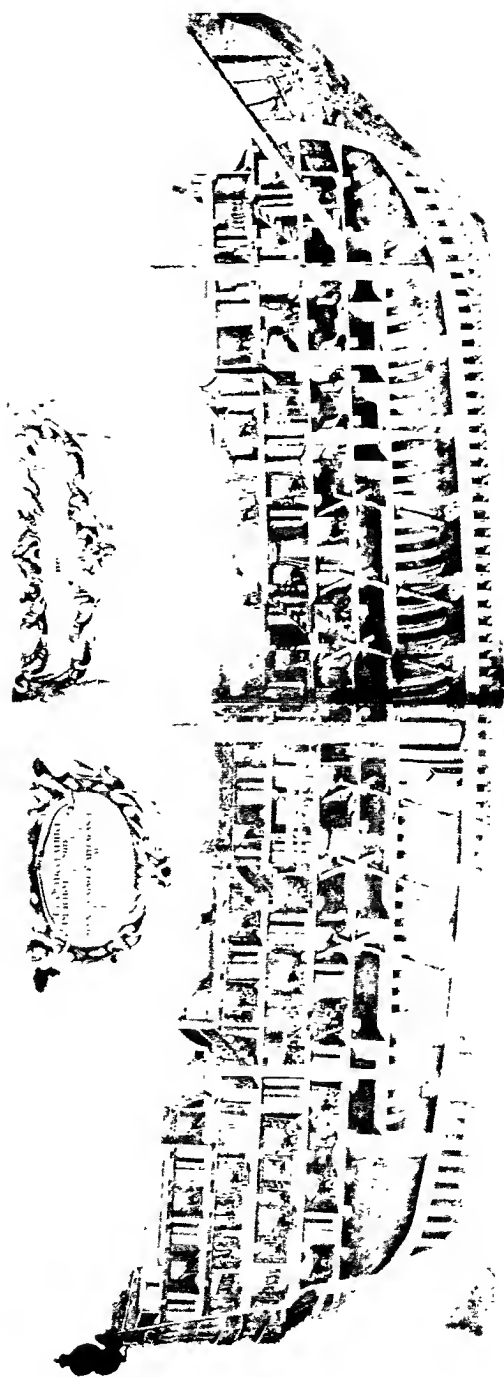
No longer existing

shows a house of the middle of Charles I's reign. That monarch was a great patron of the arts, and one of the first to start collections of pictures; with his French wife he probably led the way, and helped to make fashionable the new Renaissance style of architecture, of which we saw the beginnings in the last century. This particular house is interesting because, so far as its exterior is concerned, it does not jump a long way ahead of such houses as Blickling and Hatfield, built in James I's reign. It is still gabled, though the gables have as terminations the classical feature called a pediment; the general outline then follows on traditional lines, though the detail is more scholarly than before. The windows were originally glazed with leaded lights in the form of casements, hinged at the sides like doors, not as sashes sliding up and down, but were grouped in a different way from those of the sixteenth century. This example was converted to the sash type of window when altered by William Kent about 1730.

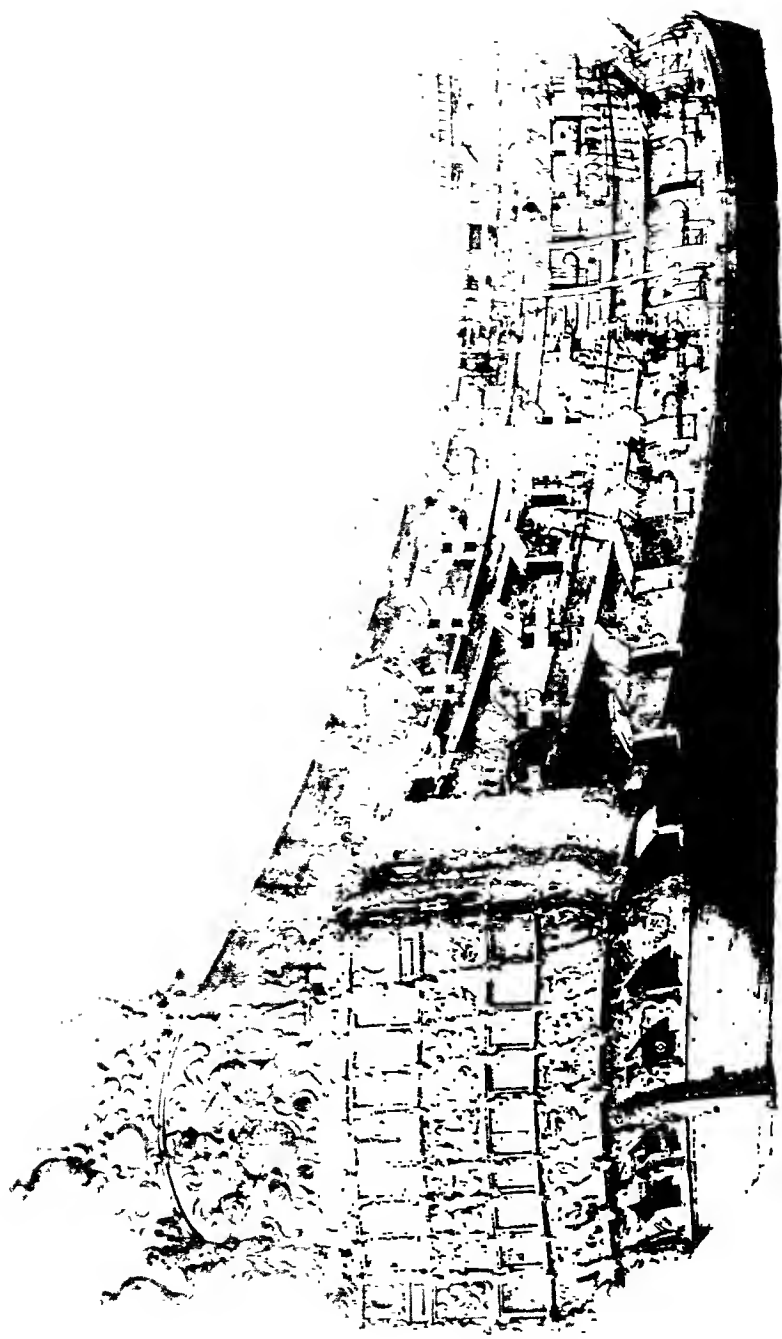
The first Eaton Hall, Chester, seen in Pl. 29 and erected



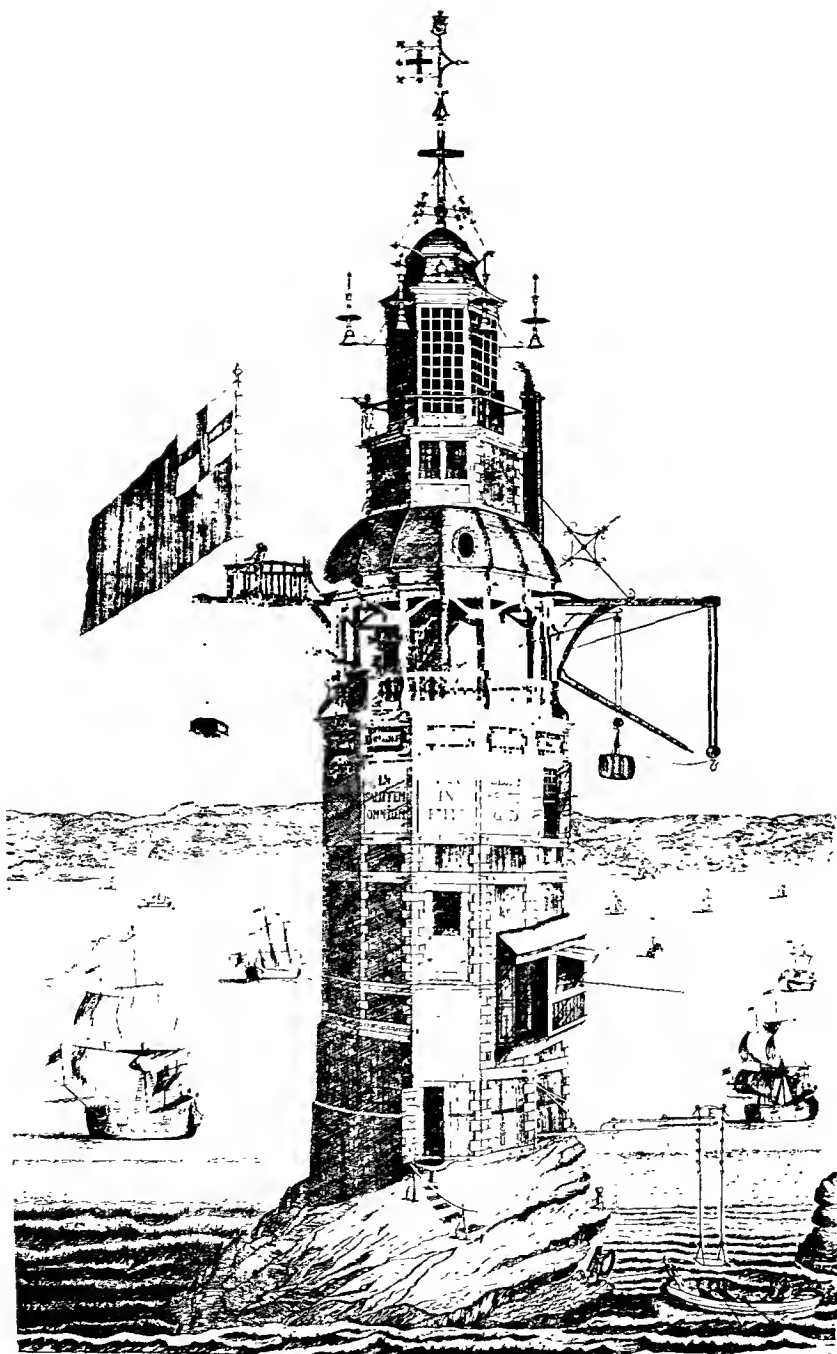
Charles II "Yaugh"



Combined Photograph of Dummer's Longitudinal Section of a First Rate



Stern of H.M.S. *London*. From a Drawing, by Van de Velde, Jun.



*Engraving by the Designer*

The first Eddystone Lighthouse, designed by Henry Winstanley.  
Destroyed by Storm, 1703

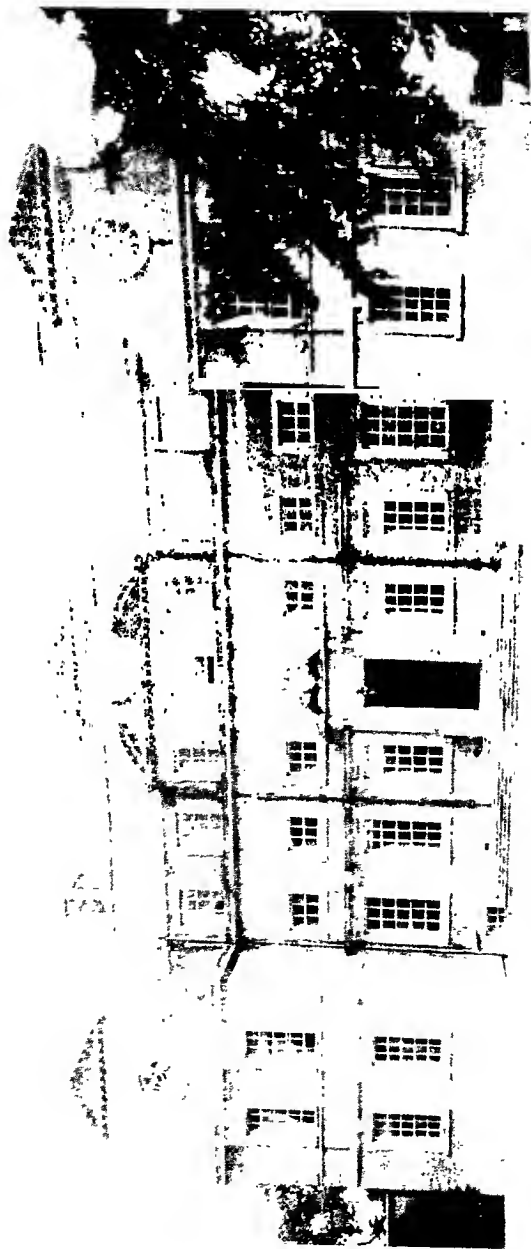


*Probably designed by the Owner, Sir Roger Twiss, and, altered by William Kent, c. 1730*

The Saloon, Raynham Hall, Norfolk, 1636

*Jacobean Interiors, Pls. 10, 27. Lightroom-Country House 10, Pls. 99, 121, Pl. 38*

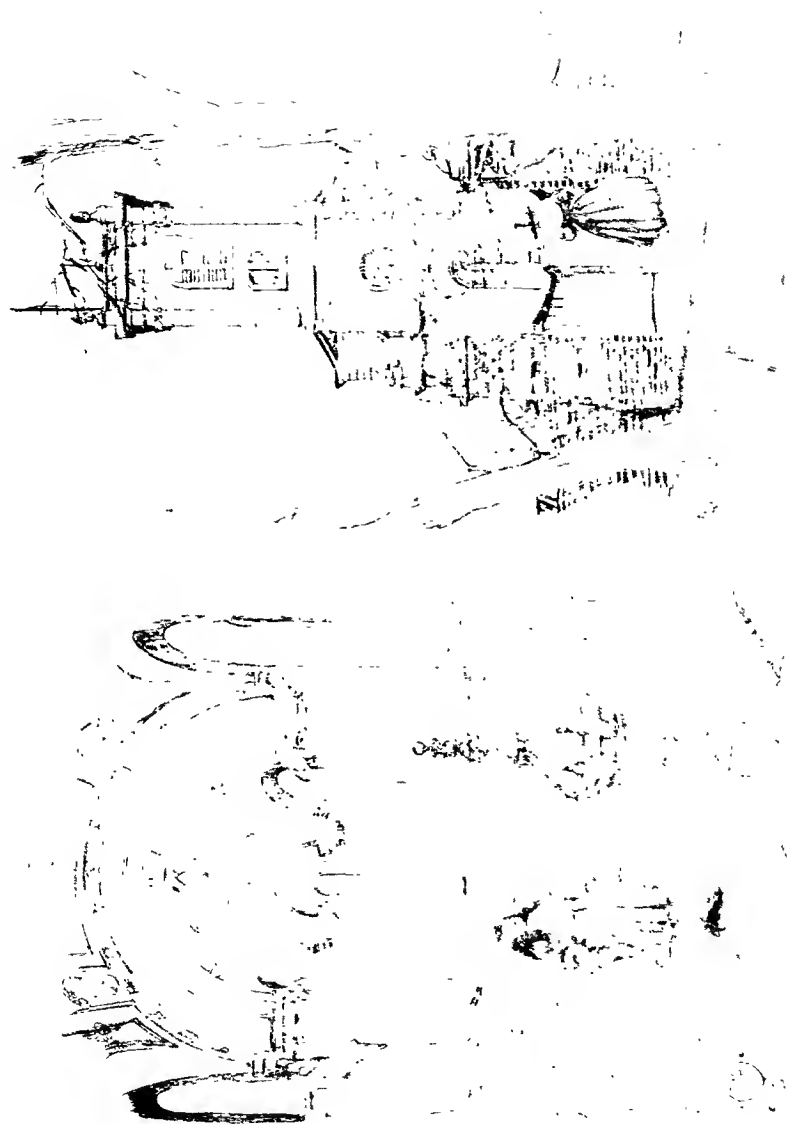




*Painted by Sir R. C. Kneller, 1730. See also Kneller, 1730.*

Raynham Hall, Norfolk, 1636.

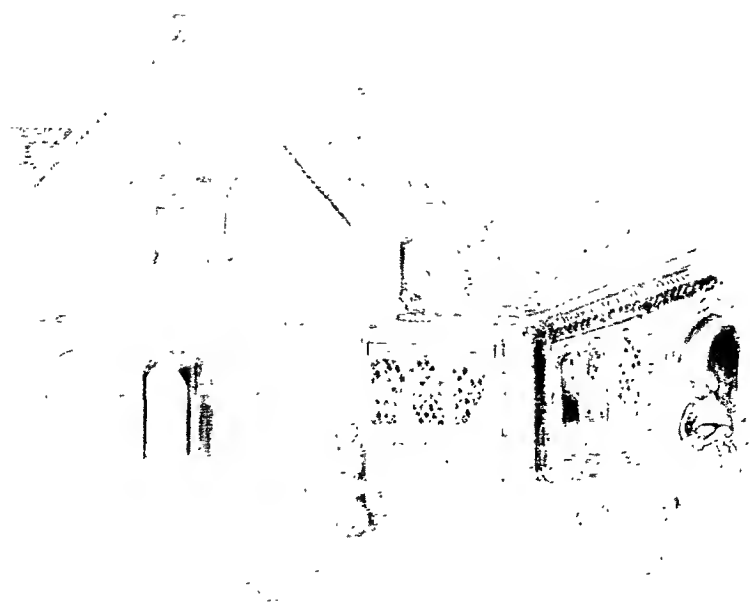
*Temple Grand House, 1615. See also Temple Grand House, 1615. See also Temple Grand House, 1615.*



The Tower

The Interior

Willen Church, Buckinghamshire



The Courtyard  
The Almshouses at Amersham, Buckinghamshire  
Built by Sir Wm. Drake, 1657

about the end of the century shows a further development towards the classic style. It is a pleasing, restrained design with two large kitchen and stable blocks set at right angles.

When we get to the inside of the house, Pl. 22, we find that, though the exterior has points of resemblance with Blickling and Hatfield, the interior has in reality jumped far ahead of these houses; so much is this the case that for perhaps the only time in our book the architecture and dress of the period do not go together—the latter has an old-fashioned look. It may be that the owner, Sir Roger Townshend, who was largely his own architect, wished the outside of his house to be homely, but did not mind the interior being fashionable; actually most of the inside had to be finished later on.

Inigo Jones, who did work of this character, was born in 1573 and died 1652, and must be reckoned as the first English architect of consequence. Thorpe, who lived in the reigns of Elizabeth and James, was working as early as 1570, and Smithson, who died in 1634, have left collections of drawings of houses, but they must be thought of as belonging to the old school of building by a group of men associated together, each designing his own part of a traditional treatment, for which Thorpe, or Smithson, may have supplied the general lay-out. Jones, and his kinsman and pupil Webb, and the later architects, designed the whole, and their work was very good and scholarly, if somewhat lacking in the interest of the earlier method. Talking of his early training, Inigo Jones said: "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy, where I applied myself to search out the Ruins of those ancient Buildings, which, in despite of Time itself and violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to the study of Architecture." A second visit was paid in 1613-14, so Inigo Jones was well equipped; he designed the Banqueting Hall in Whitehall for James I, and this was finished in 1622. Boys and girls who know this building should study it, and realise that it is fully classical in style and modelled on the

"Ruins of those ancient Buildings" which Jones saw in Italy, and that it was the first of its kind in England. As such it is an astonishing production, and the fruit of a great mental effort—but Inigo was a genius, and to such all things are possible.

But the Banqueting Hall is only a small fragment of the vast scheme for the Palace of Whitehall, a design of stupendous magnificence prepared largely by Inigo Jones' nephew, John Webb. Many drawings of it exist, but this illustration (Pl. 15)

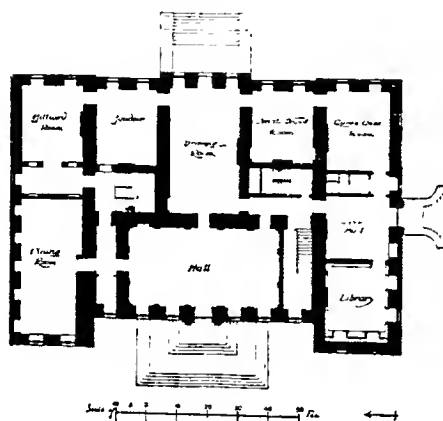


Fig. 57.—Plan of the house shown in Pls. 21–22.

is from a very large bird's-eye reconstruction prepared about the middle of the eighteenth century.

due to William Kent, who is responsible for practically all the other interiors in the house; they are good designs in the Palladian style, dating just about a hundred years after the house was actually erected. Jones did a very beautiful double cube room at Wilton about 1649, and was very successful with his interiors.

The Saloon of Raynham Hall, Pl. 22, is a restrained classic design, remarkable for its deeply recessed ceiling modelled in high relief, with painted panels. This is probably largely as originally built, though the cornice, chimneypiece, and ceiling paintings are

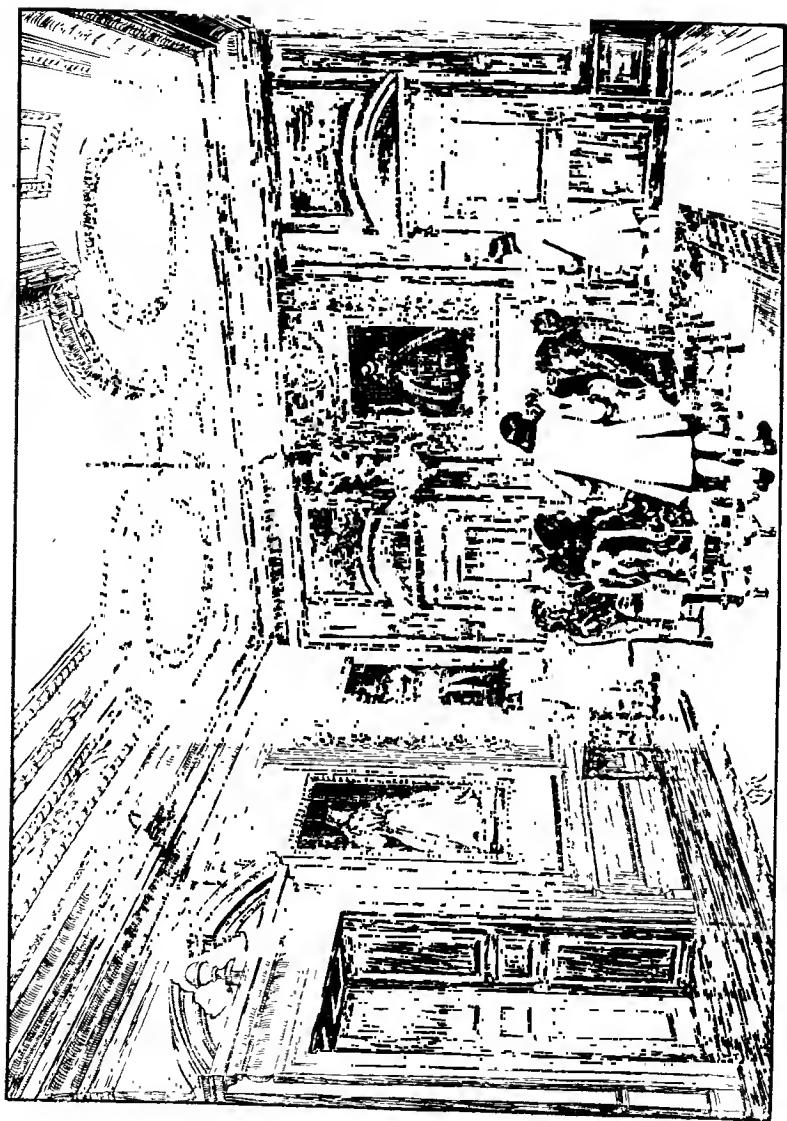
The plan of the house, Fig. 57, again marks a definite change. The hall now becomes a place of entrance only, and the whole arrangement is more modern in treatment. The kitchen and servants have been banished to the basement, and master and man no longer meet on common ground.

Sir Christopher Wren was a worthy successor to Jones and Webb; born in 1632, he first attracted attention as an astronomer

and mathematician, and turned to architecture later on. Wren carried out the Sheldonian Theatre at Oxford between 1663-68. In the latter year he was appointed Surveyor to His Majesty's Works. Webb had hoped to obtain the appointment, but was not in favour through work done during the Commonwealth. All boys and girls know that Wren designed St. Paul's Cathedral, and many of the City churches rebuilt after the Great Fire of 1666.

But for this great disaster, the Renaissance church would be even rarer in England than it is, because we were so well provided with Gothic churches that there was no necessity for the seventeenth-century men to build new ones, except where, as in London, the old ones had been destroyed. In the new countries, like America, the churches built were of course Renaissance in design. In New England, for example, there are many very beautiful ones built in wood on the pattern of Wren's London churches, and very pretty they look, set on pleasant green lawns, and surrounded by timber-framed houses. In England, the country Renaissance church is very rare indeed, and when one is discovered, it comes as rather a shock; somehow or other it seems out of place. Pl. 23 shows such a church at Willen, in North Buckinghamshire, not far from Newport Pagnell. The nave and tower were built by Dr. Richard Busby, Headmaster of Westminster School, about 1680, and it is reported that Sir Christopher Wren was the architect. The chambers at the side of the tower were added a few years later, and in one was housed the library presented by Dr. Busby. Both the outside of red brick and stone, and the inside, with the beautifully designed font and fine plaster-work, are thoroughly in the Wren manner, excepting only the apse, which was added in the nineteenth century. From the tower an avenue leads down to the road, across which is the Parsonage. One can almost see the fine figure of Dr. Busby pacing up the avenue, in his fine town clothes, to his fine town church, followed by the abashed yokels.

Still Willen church fits its period, as all good architecture does, and perhaps the period was not a very spiritual one. Pepys was a great churchgoer, and a keen appreciator of a good sermon, though somewhat apt to have his attention distracted by the presence of a pretty woman in an adjoining



*Founded on Belton House, Lincolnshire*

FIG. 58.—Seventeenth-Century Dining-Room  
Elizabethan Parlour, Pl. 10. Eighteenth-Century Interiors, Figs. 99, 121

pew. He would have been quite at home in Willen, but not quite so happy in such a setting as Wing or Stewkley churches a few miles away. We give a full illustrated account of a country classic church about a century later, in Vol. III, page 60. It is Ayot St. Lawrence, in Hertfordshire, and it also is not so very far off.

Fig. 58 shows a dining-room in a typical house, built at the beginning of William and Mary's reign. This room is a fine example of the work of the period. The walls are panelled in oak right up to the ceiling, and the latter is beautifully modelled in plaster. The carving is in the style of Grinling Gibbons, who did so much work for Wren.

Walls were not always panelled in wood. Evelyn has a note (1665): "Supped at my Lady Mordaunt's at Ashstead, where was a room hung with pintado, full of figures great and small, prettily representing sundry trades and occupations of the Indians with their habits" (pintado was printed cotton imported from the East Indies).

While we are writing about Wren and his work, we must take the opportunity of giving one of the love letters he wrote to Faith Coghill, who later was to become his wife. Surely it is a model of what such letters should be. Faith had dropped her watch in the water, and asked her lover to have it put in order.

"MADAM,—The artificer having never before mett with a drowned Watch, like an ignorant physician has been soe long about the cure that he hath made me very unquiet that your commands should be soe long deferred; however, I have sent the watch at last and envie the felicity of it, that it should be soe neer your side, and soe often enjoy your Eye, and be consulted by you how your Time shall passe while you employ your hand in your excellent workes. But have a care of it, for I put such a Spell into it that every Beating of the Ballance will tell you 'tis the pulse of my Heart which labours as much to serve you and more Trewly than the watch; for the watch I believe will sometimes lie, and sometimes perhaps be idle and unwilling to goe, having received so much injury by being drenched in that briny bath, that I dispair it should ever be a Trew Servant to you more. But as for me (unless you drown me too in my Teares) you may be confident I shall never cease to be, Your most affectionate, humble servant,

"CHR. WREN."





*In a house in Gaidford High Street*

FIG. 59.—Staircase in Charles II's Reign  
Sixteenth-Century Staircase, Fig. 26. Eighteenth-Century Staircase, Fig. 100

Now for the staircase. Once the designers had accustomed themselves to the wooden staircase, they rapidly altered and improved in in a variety of ways. The sixteenth-century type has two flights, side by side, and this construction is called "dog-legged," because the two flights together were supposed to follow the shape of a dog's leg. In the seventeenth-century design we illustrate, Fig. 59, the flights are arranged round a central well-hole with a better result, but the constructional details are much the same. The balustrade, formed of a pierced and vigorously carved acanthus scroll, is very decorative. This pattern was never very general, but examples are to be found at Thorpe Hall, Peterborough, built by Webb about 1650-6, Durham Castle, a house at Eltham, Kent, about 1660, and particularly fine ones at Dunster Castle and Tythrop House, Oxfordshire, which are later in date.

The man on the staircase is worth noting, in that he is wearing a costume which came suddenly into fashion in the reign of Charles II, and as suddenly disappeared a very short time after. Evelyn speaks of it in his diary as "the Eastern or Persian fashion of dress"; and Pepys, in 1666, mentions it thus: "This day the King begins to put on his vest . . . being a long cassocke close to the body, of black cloth, and pinked with white silk under it and a coat over it, and the legs ruffled with black riband like a pigeon's leg . . . but it is a very fine and handsome garment." Again: "the Court is all full of vests." After this is an amusing little piece of gossip. Pepys says: "Mr. Batelier tells me the news, how the King of France hath, in defiance to the King of England, caused all his footmen to be put into vests, and that the noblemen of France will do the like." This was probably the cause of the costume being suddenly given up in England.

The seventeenth century was a splendid period for beautiful furniture, totally different in the later half from the Jacobean work of the earlier part. Leather carpets came into use and many chairs are now upholstered.

Our next illustration, Fig. 60, is of a bed, but we are not very sure that it looks like one. It was drawn in this way to show the great height, which was one of the seventeenth-century developments. The first upholstered beds started with

square tops (following the lines of the oak cornices, as Fig. 27), with valances, and plumes of ostrich feathers at the angles. After Charles II cornices were added, and became very elaborate,

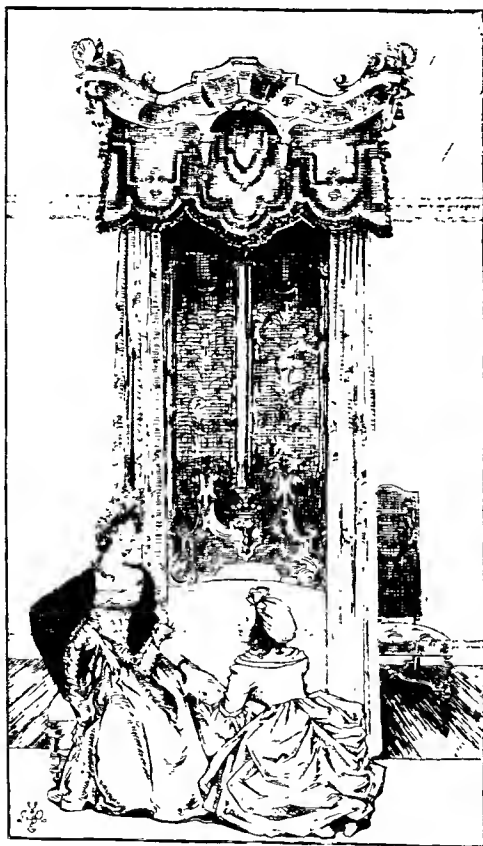


FIG. 60.—Bed of the Time of William and Mary  
Sixteenth-Century Bed, Fig. 27  
Eighteenth-Century Bed, Fig. 107

then in Queen Anne's time designs became simpler. The one illustrated is of the time of William and Mary; the cornice of the tester, or top, and the pillow board are shaped in wood, and covered with damask or velvet glued on. The hangings were of figured velvets, or damasks of splendid pattern. The valances were edged at first with fringes, and then later with galon or braid. Head valances are those hanging from the tester; basses, those on the bed itself; bonegraces, the curtains over the head at the back of the bed; cantonnieres closed the

joint at the angles of the head valances. The colour schemes were very beautiful; blue and silver green and silver, rose and crimson damasks, olive green and rose on a cream ground.

In Evelyn's diary, 1662, we find that "The Queen's bed was an embroidery of silver and crimson velvet, cost £8000,

being a present made by the States of Holland. . . . The great looking-glass and toilet of beaten and massive gold was given by the Queen Mother." Pepys, in 1665, wrote: "Where though I lay the softest I ever did in my life, with a down bed, after the Danish manner upon me, yet I slept very ill." Another entry, in 1666, is interesting: "I home late to Sir W. Pen's (his neighbour), who did give me a bed, but without curtains or hangings, all being down. So here I went the first time into a naked bed." People really used the curtains, because the rooms were being made loftier and the fireplaces were smaller than in the earlier times, so they felt chilly.

The Dutch influence was very marked at this time, on architecture, dress, and furniture, and a good deal of the last was imported from Holland. Such a source must be looked for with the fine old walnut cabinet illustrated as Pl. 28.

We will now turn to another diary, which is not nearly so well known as Pepys', but very interesting because it gives the woman's point of view. Celia Fiennes was a lady who lived in the time of William and Mary, and journeyed up and down England on horseback. Like Pepys and Evelyn, she was consumed with curiosity, and fortunately for us wrote of all the everyday things she saw. Another thing to note is, that Celia was not at all interested in old houses. Haddon Hall and Penshurst are dismissed with a few words. What she liked was a nice new house, and she describes these as being of the "London mode."

She gives a note of Lord Chesterfield's house at Bradby: "Ye front have something surpriseing in it; its all of free stone wch is dipt in oyle that adds a varnish to its Lustre."

The houses were beautifully furnished. Here are some notes of Lord Orfford's house near Newmarket: "The whole house is finely furnish'd with differing Could Damaske and velvets, some ffigured and others plaine, at Least 6 or 7 in all Richly made up after a new mode. In ye best drawing-roome was a very Rich hanging gold and silver and a Little scarlet, mostly tissue and brocade of gold and silver and border of green damaske round it; ye window Curtain ye same green damaske, and doore Curtains. There was no Looking glass but on ye Chimney piece and just opposite in ye place a looking glass

used to be was 4 pannells of glass in Length and 3 in breadth set together in ye wanscote." Other rooms were "well wanscoated and hung and there was ye finest Carv'd wood in fruitages, herbages, gumms, beasts, fowles, &c, very thinn and fine all in white wood with out paint or varnish." "There was a great flower pott Gilt Each side the chimney in the dineing Room for to sett trees in." Another house had a billiard table.

Celia must have been a practically minded woman, because she notes details of Baths and water supply. Sir John St. Barbe's house, between Southampton and Romsey, "into a backyard where is a Bathing house and other necessaries"—"There is a water house that by a Wheele Casts up the Water out of ye River just by, and fills ye pipes to Serve all ye house and to fill ye bason designed in the middle of the Garden with a spout in the middle."

At Chatsworth "there is a fine Grottoe all stone pavement Roofe and sides, this is design'd to supply all ye house with water besides severall ffanceyes to make diversion. Within this is a batheing roome, ye walls all with blew and white marble—the pavement mix'd, one stone white, another black, another of ye Red vaned marble. The bath is one Entire marble all white finely veined with blew and is made smooth, but had it been as finely pollish'd as some it would have been the finest marble that Could be seen. It was as deep as ones middle on the outside, and you went down steps into ye bath big enough for two people. At ye upper End are two Cocks to let in one hott, ye other Cold water to attempter it as persons please—the Windows are all private Glass."

How they heated the water we cannot say—probably in a large copper. Another amusing little note on the toilet is in a letter to Sir Ralph Verney in Paris asking him to inquire for "the little brushes for making clean of the teeth, most covered with sylver and some few with gold and sylver twiste, together with some petits bronettes (boxes) to put them in."

Mary Verney speaks also of wooden combs being held in great esteem in London.

Great attention was paid to the design of gardens, and these generally included some hydraulic jokes.

At Wilton, near Salisbury, there was a grotto in the garden "garnished with many fine ffigures of ye Goddesses, and about 2 yards off the doore is severall pipes in a line that with a sluice spoutts water up to wett the strangers—in the middle roome is a round table and a large Pipe in the midst, on which they put a Crown or Gun or a branch, and so yt spouts the water through ye Carvings and poynts all round ye roome at ye Artists pleasure to wet ye Company—there are figures at Each corner of ye roome that Can weep water on the beholders"; other devices brought rain from the roof. In smaller rooms water was contrived to bubble through pipes and imitate "ye melody of Nightingerlls and all sorts of birds," but when the curiosity of strangers was engaged and they moved into the room, they were drenched with water from another line of pipes. We like to think of the seventeenth-century folk standing round waiting for the joke to come off.

Celia first saw orange trees at Sir John St. Barbe's house near Southampton and again at the Earl of Chesterfield's house at Bradby, in Derbyshire. "Beyond this Garden is a Row of orange and Lemon trees set in ye ground, of a man's height and pretty big, full of flowers and some Large fruit almost Ripe: this has a pent house over it which is cover'd up very Close in the winter."

Here are some notes on food:

They ate coarse fish—"In this parke is severall ponds wch affords good ffish, as does ye moate and ye Trent, as trout, Eeles, tench, perch, etc., the largest perch I ever saw just Caught and dress'd immediately wch Eates in perfection."

"Charr ffish . . . wch they pott with sweete spices. They are as big as a small trout, Rather slenderer and ye skinn full of spotts, some Red Like the finns of a Perch and the inside flesh Looks as Red as any salmon if they are in season; their taste is very Rich and fatt tho' not so strong or Clogging as the Lamprys."

In Westmorland Celia saw oat clap bread being made. "They mix their flour with water, so soft as to rowle it in their hands into a ball, and then they have a board made round and something hollow in the middle"; the dough was clapped into this, and then "drive it to ye Edge in a Due

proportion till drove as thinn as a paper and still they Clap it and drive it round, and then they have a plaite of iron same size with their Clap board, and so shove off the Cake on it and so set it on Coales and bake it; then Enough on one side they slide it off and put the other side . . . they have no other sort of bread unless at market towns."

This sounds good. In Cornwall she met West-Country tarts, which was an "apple pye with a Custard all on the top, its ye most acceptable entertainment it Could be made me. They scald their creame and milk in most parts of those Countrys, and so its a sort of Clouted Creame as we Call it, with a Little sugar and soe put on ye top of ye apple Pye. I was much pleased with my supper tho' not with the Custome of the Country wch is a universall smoaking, both men, women, and children have all their pipes of tobacco in their mouths and soe sit round the fire smoaking."

Here is an odd way to make soap. They burnt fern or bracken and then took the ashes "wch they make fine and Rowle them up in Balls and so sell them or use them all ye year for washing and scouring, and send much up to London."

Celia went to Tunbridge Wells to drink the water; and she bathed at Bath, and this is how she did it. There was a cross in the middle of one bath with seats round it for gentlemen, and round the wall were arches with seats for the ladies, with curtains in front. They all sat up to their necks in the water. There was a gallery around the top for the Company to come and view the proceedings. In the King's bath the water was hotter and you could have it pumped on you. If you did you wore a broad-brimmed hat. The ladies bathing wore garments, made large with great sleeves like a parson's gown, of a fine, stiff yellow canvas—"the water fills it up so that its borne off that your shape is not seen." The gentleman had drawers and waistcoats of the same material. To go out of the baths the ladies passed within a door and went up steps and let their canvas bathing clothes slip off; meanwhile their maids put "a garment of flannell made like a Nightgown with great sleeves over your head, and ye guides take ye taile and so pulls it on you Just as you rise ye steps, and yr other garment drops off so you are wrapped up in ye flannel and your nightgown on

ye top, and your slippers, and so you are set in chaire which is brought into ye roome. Ye chaires you go in are a low seate and with frames round and over yr head and all cover'd inside and out with red bayes and a Curtaine drawn before of ye same wch makes it Close and warme; then a couple of men with staves takes and carryes you to your lodging and sets you at yr bedside where you go to bed and lye and sweate some tyme as you please.” The illustration, Pl. 25, is from a fine contemporary drawing a few years before Celia’s visit, and shows graphically the lively scene.

One constant detail in Celia’s diary is the badness of the roads. The hard high roads of the Romans on which the legions marched were so neglected that Watling Street is described as being “deep heavy ground.” Again, near Leicester was “very deep bad roads . . . I was near 11 hours going but 25 mile.” Celia mentions that in Lancashire “they have one good thing . . . that at all Cross wayes there are posts with hands pointing to each road with ye names of ye great town or market towns that it Leads to.” This was not general, because in Derbyshire Celia had to hire guides. Ordinary folk could not help you, because they knew not above 2 or 3 miles from their home.

Where the roads were so bad, pack-horses (Pl. 26) were used for the trade and industry, which was still very primitive but beginning to develop. Here is the description of a coal mine at Chesterfield in Derbyshire: “They make their mines at ye Entrance Like a Well and so till they Come to ye Coale then they digg all the Ground about where there is Coale and set pillars to support it, and so bring it to ye well where by a basket Like a hand barrow by Cords they pull it up—so they Let down and up the miners with a Cord.”

Kent and Sussex were still the Black Countries, and the iron-ore found there was smelted with charcoal. There, as Celia says, “when they have lighted ye fire for to Cast bells or guns they must be Cautiously blowing, and ye mettle will be apt to fall down on the nose of ye bellows and harden; that if it be not still Cleared off, would quickly damn up the fire and put it out.”

Perhaps this trade led to the old proverb that “A yeoman of Kent with one year’s rent Could buy out ye Gentleman of



Wales and knight of Sscales and a Lord of ye North Country."

Celia tells us how tin was mined in Cornwall; fine flowered silks were woven in Canterbury, crapes, calamanco, and damasks in Norwich, serges in Exeter, stockings in Nottingham, paper in Kent, baize at Colchester.

She describes the manufacture of serge at Exeter. The yarn was spun by the spinners, who brought it to market and sold it to the weavers, who wove it on their own looms. They sold

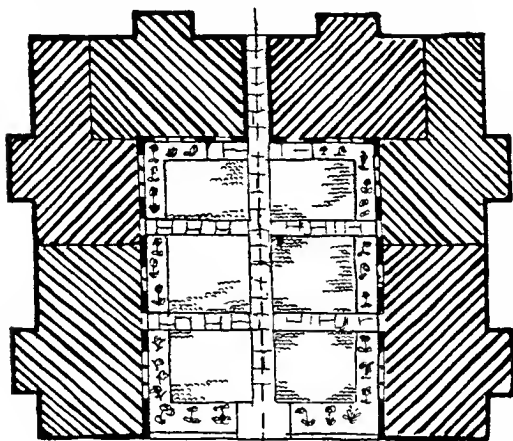


FIG. 61.—Plan of Almshouses at Amersham

the woven serge to the fullers, who put it into the fulling mills. Here it was turned round and about by "huge notched timberslike great teeth" in vats of a mud made of fuller's earth, to remove the oil and grease. "When they are thus scour'd they drye them in racks strained out wch are as thick set one by another as will permitt ye dresses to pass between, and huge large fields occupy'd this way almost all the round the town wch is to the river side." The knots were then picked out, and the serge folded, with a paper between each fold, and put in a screw press, which had a coal fire on the top plate. Some serges were dyed, but those for London were white. This gives an excellent idea of how manufacture was carried on by a number of people, each working in their own workshops.

Our quotations from the diary have been taken from *Through England on a Side Saddle* (The Diary of Celia Fiennes), by the Hon. Mrs. Griffiths: Field & Tuer, 1888.

Pl. 24 shows a very jolly group of almshouses at Amersham, Bucks, built by Sir William Drake during the Commonwealth. We do not know if Celia ever saw these in her travels, but if she had, we expect she would have considered the design rather old-fashioned. The flavour of Tudor times remains in the shape of the arched windows, and doors, and the gabled ends. Celia preferred a more full-blooded Renaissance treatment. At the dissolution of the Monasteries, many poor people, who had looked to the monks for support, were left stranded, so it became the fashion for pious people to build almshouses where the poor could find a harbour of refuge. There was something about the idea which stimulated the architects, because almshouses always seem to have been treated very successfully. Fig. 61 shows how the six cottages at Amersham were planned round the entrance courtyard.

We have written of the way that Willen church expresses the seventeenth-century character of its founders, almost as clearly as if we had met them in the flesh. In the same way a parallel could be drawn between architecture and music. When the architecture is twiddley, then the music follows suit, and both express their period. This is a point to be borne in mind. Unless we proceed in the future with more regard for beauty than we have since 1918, we shall be condemned as vandals—unless, of course, boys and girls determine on altering such a state of affairs.

Fig. 63 gives Dido's Lament, "When I am laid in earth" (from *Dido and Æneas*, Henry Purcell, 1658–1695), as a typical seventeenth-century song.

A great deal of care was given to the design of musical instruments.

Fig. 62 shows a spinet, or virginal, of the end of the seventeenth century; we see here the next development on the clavictherium of the sixteenth century. This instrument has been laid down flat on its back, so that the family relationship to the harp is not so easy to trace. Played from a keyboard, the keys are balanced levers, having at the far end a jack, to which is attached a metal point, leather spine, or a quill, which plucks the strings as the jack is pressed up by the key.



FIG. 62.—Spinnet, end of Seventeenth Century  
Clavicytherium, Fig. 30.

Piano, Fig. 109

The spinet shown is separate from the stand on which it is placed. Pepys wrote in 1666 about the Great Fire: "River full of lighters and boats taking in goods, and I observed that hardly one lighter or boat in three, that had the goods of a house in, but there was a pair of virginalls in it."

Fig. 64 shows a gentleman playing a recorder with great content. This was a whistle flute, or flageolet. Pepys wrote in 1666: "Being returned home, I find Greeting, the flageolet-master, come, and teaching my wife; and I do think my wife will take pleasure in it, and it will be easy for her, and pleasant." Pepys was very fond of music. He writes of "my dear Mrs. Knipp, with whom I sang, and in perfect pleasure I was to hear her sing, and especially her little Scotch song of 'Barbary Allen'"; and here is a pretty picture which reminds us that the Thames in his day was prettier than it is now, and more

N<sup>o</sup> 34 S O N G

Dido

LARGHETTO

When I am laid in Earth, I am laid ... in

earth may my wrongs ere are No trouble, no trouble in thy breast, Re-

member me, re-member me, but ah! for-get my!

fare Re-member me, but ah! for-get my fare

dim pp

FIG. 63.—“When I am laid in Earth.” Dido’s Lament

By Henry Purcell (1658-1695)

Sixteenth-Century Song, Fig. 31. Eighteenth-Century Song, Figs. 110, 111

used: "And so to the Cherry Garden and then by water singing finely to the Bridge, and there landed."

A great deal of information can be gathered from Pepys, of the sort of food people ate in Charles II's reign. On January 1, 1660, the diarist "Dined at home in the garret, where my wife dressed the remains of a turkey, and in the doing of it she burnt her hand"; but they went out to dinner



FIG. 64.—Recorder, 1683

on January 6, "only the venison pasty was palpable mutton, which was not handsome." On June 10, 1663, they went "to the whay house and drank a good deal of whay." September 8, 1663, "being washing day, we had good pie baked of a leg of mutton." At a banquet, "many were the tables, but none in the Hall but the Mayor's and the Lords of the Privy Council that had napkins or knives, which was very strange." On March 10, 1664: "To dinner with my wife to a good hog's harslet (from pig's inside), a piece of meat I love." On June 15, 1664: "Very merry we were

with our pasty very well baked; and a good dish of roasted chickens, pease, lobsters, strawberries." Later on, "come W. Bowyer and dined with us; but strange to see how he could not endure onyons in sauce to lamb . . . and so was forced to make his dinner of an egg or two." "Hare pye" is said to be "very good meat," and fritters are mentioned on a Shrove Tuesday. They had asparagus; on April 19, 1667, the diarist went "home, having brought with me from Fenchurch Street a hundred of sparrow grass, cost 18d. We had them and a little bit of salmon—cost 3s."

In the diary of John Evelyn is given account of a great

feast given by Charles II at the Banqueting-house at Whitehall to "all the Companions of the Order of the Garter." He describes it thus: "The King sat on an elevated throne at the upper end at a table alone; the Knights at a table on the right hand, reaching all the length of the room; over against them a cupboard of rich gilded plate; at the lower end, the music; on the balusters above, wind-music, trumpets, and kettle-drums. The King was served by the lords and pensioners, who brought up the dishes. About the middle of the dinner, the Knights drank the King's health, then the King theirs, when the trumpets and music played and sounded, and the guns going off at the Tower. At the Banquet came in the Queen, and stood by the King's left hand, but did not sit. Then was the banqueting-stuff flung about the room profusely. In truth, the crowd was so great, that though I stayed all the supper the day before, I now stayed no longer than this sport began, for fear of disorder. The cheer was extraordinary, each Knight having forty dishes to his mess, piled up five or six high; the room hung with the richest tapestry."

Food was roasted, baked, or broiled; for the former the open fire would have been used, though coal was beginning to be burnt, probably in a long iron grate, or fire basket built up of iron bars. Before this would have stood the fire-dogs, or andirons, with attachments in which the spits could turn. The joints and poultry were trussed on to these spits, and there was a shallow tray under to take the drippings from basting, and the dripping we now have on bread, or hot toast, is so called because it did at one time drip into the pan. The spits were sometimes turned by a clever mechanical arrangement such as is illustrated in Fig. 65. This remarkable piece of smith's work dates from 1684. It was fixed on the outside of the chimney, and the spindle 5 went through the wall into the open space at the side over the fire. The spindle 1 had a squared end on to which was fitted a loose handle, this turned round a wooden drum 2, independently of 4, and wound up a heavy weight. When the winding was completed, the action was reversed, and by an ingenious stop, the drum at 2 turned the cogged-wheel 4 in an anticlockwise direction; this engaged with 6, which was connected by a spindle to the

prettily pierced wheel in front, the cogs of which were cut on the bevel to engage with the worm on spindle 8; this latter had a small fly-wheel fitted at 9 which acted as a governor. At the end of spindle 5 was a wooden pulley, from which

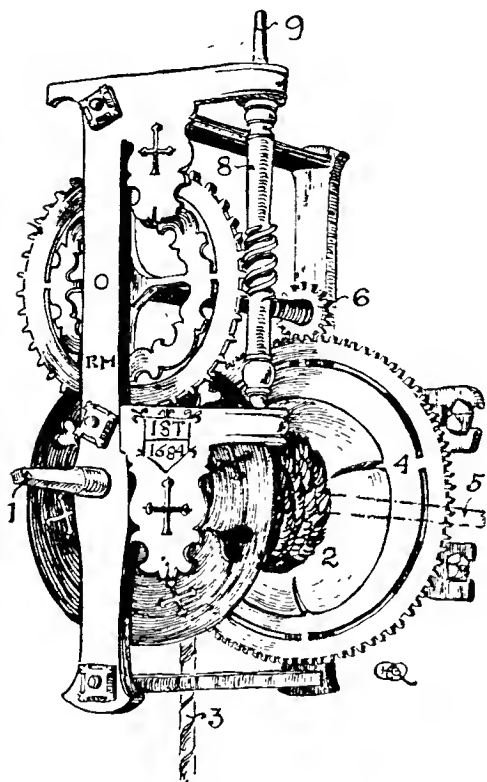


FIG. 65.—A Turnspit

lines were taken to wheels on the ends of the spits underneath; this acted like belting in a modern factory, and the spits were turned round and round. Pots were suspended over the fire by cranes, one of which is shown on Pl. 38.

The baking was still done in a brick oven, in the way described in Chapter III, Vol. I. It is also usual to find in old kitchens provision made for cooking by charcoal. A sort of brick table was built up, with arches under it in which the charcoal was kept, and on the table little fires were

made with this fuel, and enclosed in metal rings, and cooking was done over the same in small pots.

Pepys was always trying to improve his house and make it look jolly; as he became more prosperous he bought a good deal of silver, and some of this was for use on the table. On September 9, 1664: "I out and bought some things; among others, a dozen of silver salts." "I this day putting my two flaggons upon my table." Later in the year Pepys pays "the

silver smith £22, 18s. for spoons, forks, and sugar-box." On February 3, 1666: "Did carry home a silver drudger (*dragées*—sugar plums) for my cupboard of plate, and did call for my silver chafing-dishes." "Drinking glasses, a case of knives and other things" were bought later in the year; and on December 31 the diarist tells us with great satisfaction: "One thing I reckon remarkable in my own condition is, that I am come to abound in good plate so as at all entertainments to be served wholly with silver plates, having two dozen and a half."

Pepys' diary is interesting because of the little human touches which make the characters in it live, and the diarist gives us not only the noble thoughts suitable for publication, but some of the mean ones as well. It is interesting to watch his career, and in the end one follows his fortune with real affection. In 1660, Mr. and Mrs. Pepys had only one maid, Jane, but at the end of 1663, Jane, whose surname was Gentleman, had "Besse, our excellent good-natured cook-maid, and Susan, a little girl" to keep her company. By September 1664 the household had been increased, and we are told: "Up and to church in the best manner I have gone a good while—that is to say, with my wife, and her woman Mercer, along with us, and Tom my boy waiting on us." Pepys was a kindly man, but did not hesitate to punish his servants if need be. On February 19, 1665, we are told: "I fell mightily out and made my wife . . . to beat our little girle, and then we shut her doune into the cellar, and there she lay all night." Another time: "Coming home, saw my door and hatch open, left so by Luce our cookmaid, which so vexed me, that I did give her a kick in our entry, and offered a blow at her, and was seen doing so by Sir W. Pen's footboy, which did vex me to the heart, because I know he will be telling their family of it." The old ruffian had need to be ashamed of himself. But all the maids would not put up with this. In 1666 there was one of whom Pepys wrote: "Up and away goes Alice, our cook-maid, a good servant whom we loved and did well by her, and she an excellent servant, but would not bear being told of any fault in the fewest and kindest words, and would go away of her own accord, and after having given her mistress warning ficklely."

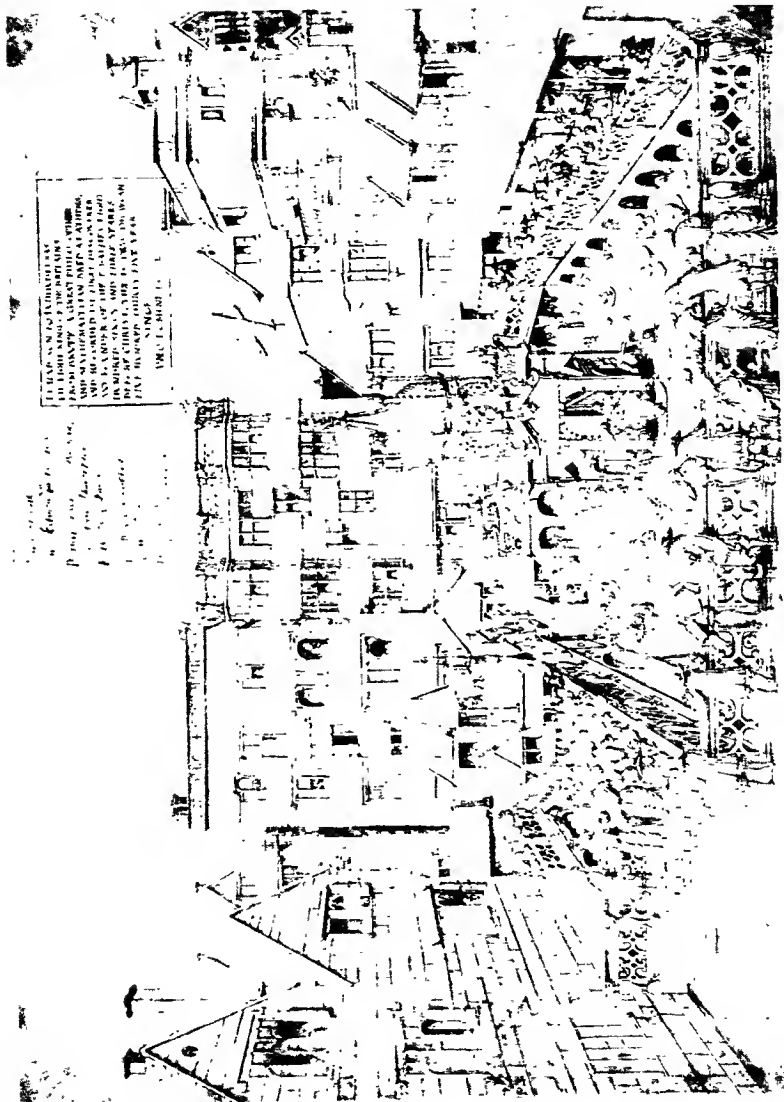


Pepys and his wife give us, as we have seen, a very clear and interesting picture of life in 1666 and of all the little domestic details that go to make up such a life, and as one reads, one feels that home management has altered little: certainly until after the reign of Queen Victoria, when women ruled their households and were expected to have cognisance of the smallest details, even as in the reign of Charles II. Our grandmothers we know filled large books with treasured recipes which had been passed down from mother to daughter or given as a great favour by some friend. Many of the recipes recounted in Pepys' diary are already known to us, but those of the wife of Oliver Cromwell, known as the Protectress, are less familiar. In the British Museum is a small book written after the death of Cromwell containing an account of his wife and his household, and the fashion of management therein. The book has been written in a vein of somewhat malicious gossip to expose the frugality and even parsimony of the household, but curiously enough the picture it gives us instead is that of a shrewd, sensible woman, who ruled her house wisely and well, and with an absence of waste very lacking in the profligate court life of 1664. The book speaks with horror of the herd of cows that were grazed in St. James's Park, although we are also led to believe that the resultant butter was excellent. Two of the recipes from her cooking book given here, and spoken of somewhat disparagingly as frugal and plain, appear nevertheless to our modern eyes as richer than we should wish at an ordinary meal.

They are as follows:

#### "TO MAKE GOOSEBERRY CREAM

"First boyl, or you may preserve your Gooseberries, then having a clear Cream boyled up and seasoned with old Cinnamon, Nutmeg, Mace, Sugar, Rose-water and Eggs, dish it up, and when it is cold take up the Goosberries with a pin, and stick them on in rounds as thick as they can lye upon the said Cream, garnishing your Dish with them, and strow them over with the finest Sugar and serve them up."

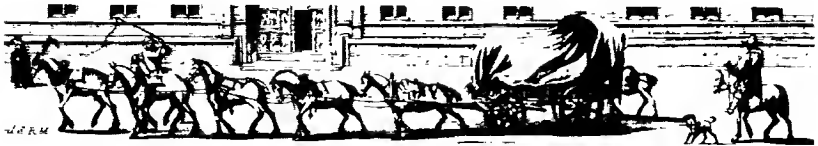


The Baths at Bath, 1675

Contemporary Drawing by P. Johnson



A Pack Train

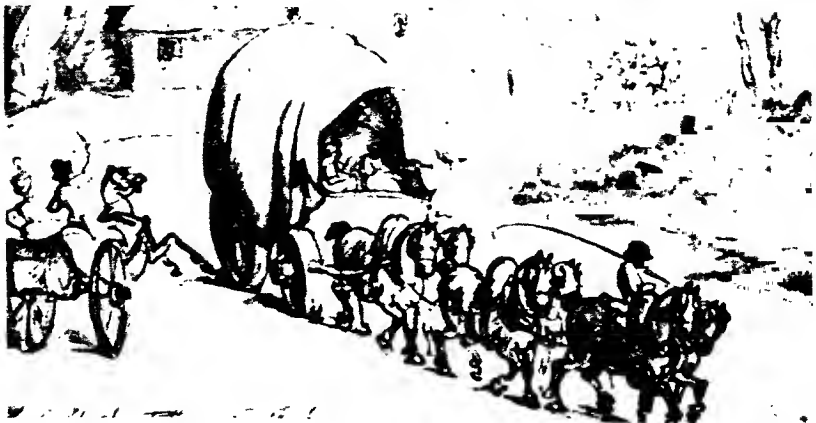


A Stage Waggon



A Coach and Four

*Engraving by D. L. 2, 1675*



*Drawing by I. Roulandson*

Stage Waggon, showing Passengers

Transport, late Seventeenth and Eighteenth Centuries

*Sixteenth-Century Coach, Fig. 40. Seventeenth-Century Coach Fig. 67. Eighteenth-Century Vehicles, Figs. 115-19*

## "TO BROYL OYSTERS

"Take the biggest Oysters you can get, then take a little minced tyme, grated nutmeg, and grated bread, and a little salt, put this to the Oysters, then get some of the largest bottom shells and place them on the gridiron, and put two or three Oysters in each shell, then put some butter to them, and let them simmer on the fire till the liquor boils low, supplying it still with butter, when they are crisp feed them with white wine, and a little of their own liquor, with a little grated bread, nutmeg and minced tyme, but as much only as to relish it, so let it boyle up again, then add some drawn butter to thicken them, and dish them on a dish or plate, but if you have scollop shells it is the best way to broyl them in."

There was a great development in coach-building in the seventeenth century, and the Company of the Coach and Coach-Harness Makers was founded by Charles II in 1677. This points to improved roads and an increase in travelling. In Thrupp's *History of Coaches*, a very reasonable suggestion is made, that the coach invented at Kotze, in Hungary, in the fifteenth century was modelled on the German waggon, a sketch of which is given, Fig. 66. This very much resembles the English timber waggon of to-day. 1 is the front axle-tree bed, and 2 the futchels which go through it. The pole at 4 is connected to the front of the futchels, and has the drawing-bars attached to it. 3 is the sway-bar fixed on the ends of the futchels, and arranged to work under the perch 7. 6 is the transom, which is pivoted on the axle-tree bed under it. The

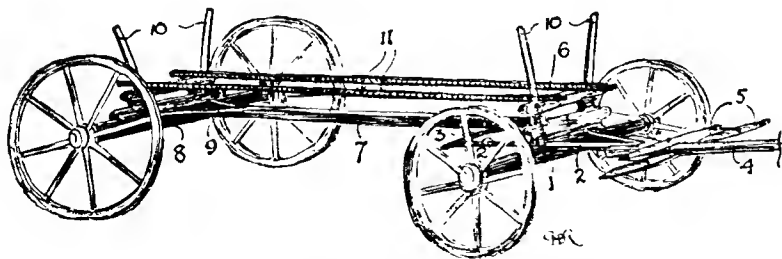


FIG. 66.—German Waggon

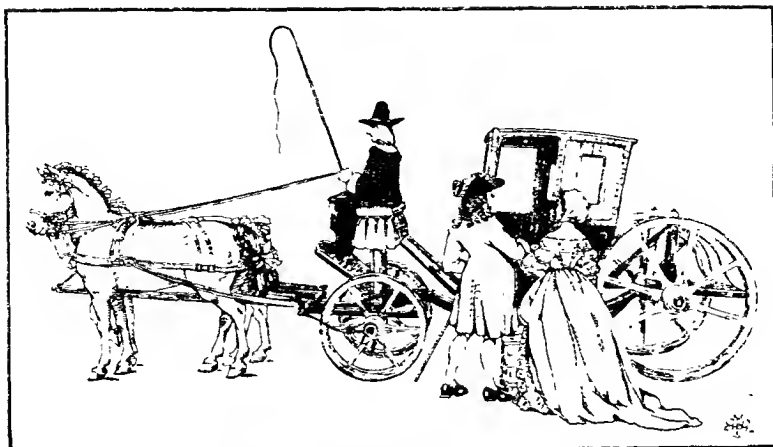


FIG. 67.—Seventeenth-Century Coach

Elizabethan Coach, Fig. 40. Other Seventeenth-Century Vehicles, Pl. 26.  
Eighteenth-Century Vehicles, Figs. 115-119

perch 7 is securely fixed into transom 6. As the waggon turns, the horses pull pole 4 round, which by futchels 2 turn axle-tree bed 1 under transom 6, and the sway-bar 3 moves under perch 7. 8 is the back axle-tree bed, and the perch fixes into this, or, as in the case of the timber waggon, slides through it; the wings at 9 give greater security. This shows why the front wheels of a waggon are smaller than those in rear; they must be if you want a level perch. Standards at 10 were fixed into the transoms, and fir poles at 11 rested in between. Planks laid on these, and at the sides against the standards, made a very useful waggon. Mr. Thrupp thought the early coach-builders made a start by doing away with the poles at 11, and after strengthening the standards 10, using them to suspend the body of the coach from by means of leather braces. Certainly the latter were the first attempt at springing.

In Pl. 26 a coach of the time of Charles II is drawn, and this shows the coach suspended in this way. The body was framed up in wood, covered with leather and studded with nails, and the roof is prettily domed. There are not any windows yet, and the door is a leathern curtain hanging from a movable iron bar. The body of the coach is not unlike that

of the sixteenth century, Fig. 40, but whereas that was mounted rather like a box on wheels, this one of the seventeenth century is a far more thoughtful production.

Fig. 67 shows a chariot such as Pepys might have selected. Chariots were smaller and lighter than coaches. He wrote in his diary on November 5, 1668, how he went to see his coachmaker, and "did pitch upon a little chariot, whose body was framed but not covered, it being very light, and will be very genteel and sober." In December he was "abroad with my wife, the first time that I ever rode in my own coach." The following April Pepys was "calling about my coach which hath been to the Coach-maker's to be painted and the window frames gilt again." So coaches had windows by this time. A few days later he found "my coach is silvered over, but no varnish yet laid. I stood by it till eight at night, and saw the painters varnish it, and it dries almost as fast as it can be laid on. I sent the same night my coach-man and horses to fetch the coach home."

And the next day was May Day, so Pepys went "at noon to dinner, and after through the town with our new liveries of serge, and the horses' manes and tails tied up with red ribbons, and new green rains," and doubtless old Pepys was very pleased with his gay turn-out.

In 1605 it was said that "coaches have increased with a mischief, and have ruined the trade of the waterman by hackney coaches, and now multiply more than ever." Another reminder of how much the Thames was used for communication is to be found in Evelyn's diary: "I was spectator of the most magnificent triumph that ever floated on the Thames,



FIG. 68.—Lady's Winter Dress, 1664

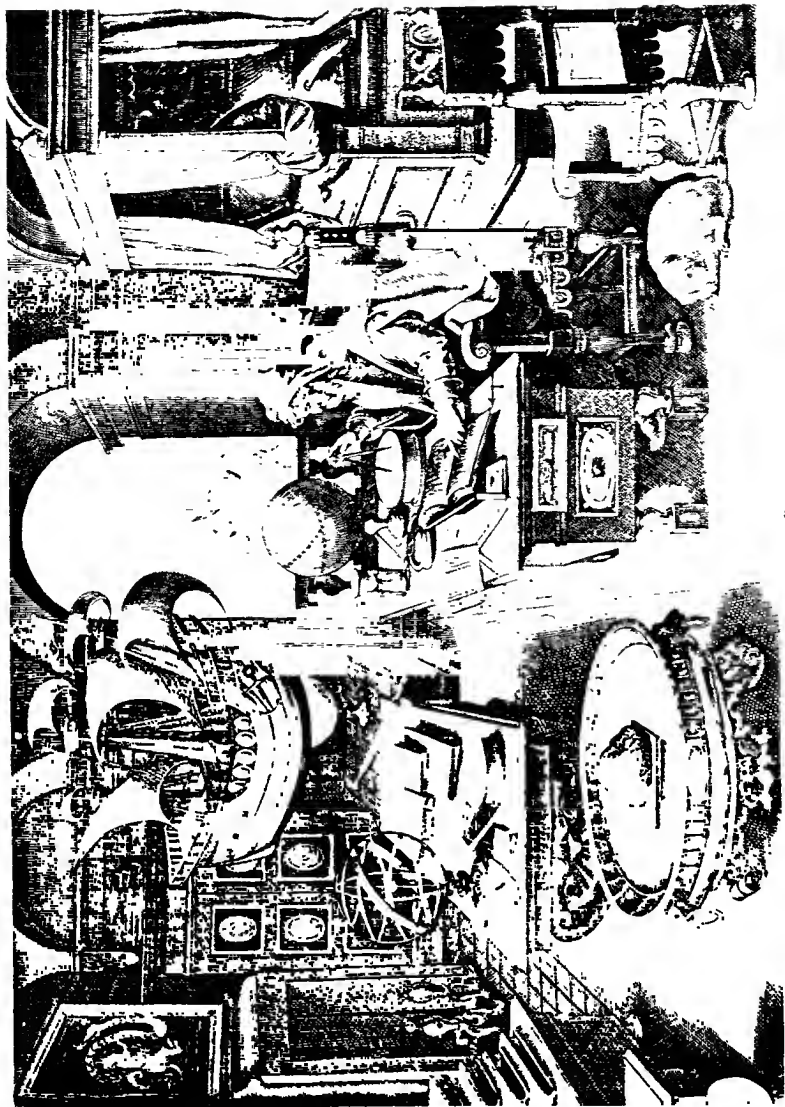
considering the innumerable boats and vessels, dressed and adorned with all imaginable pomp, but, above all the thrones, arches, pageants, and other representations, stately barges of the Lord Mayor and Companies, with various inventions, music, and peals of ordnance, both from the vessels and the shore, going to meet and conduct the new Queen from Hampton Court to Whitehall, at the first time of her coming to town. In my opinion it far exceeded all the Venetian Bucentoras, etc., on the Ascension, when they go to espouse the Adriatic. His Majesty and the Queen came in an antique-shaped open vessel, covered with a state or canopy, of cloth of gold, made in form of a cupola, supported with high Corinthian pillars, wreathed with flowers, festoons, and garlands. I was in our new-built vessel sailing amongst them."

Sedan chairs (Fig. 97 and Pl. 36) were in use in 1634, and Pepys writes in 1667 of "Sir John Winter, poor man! come in a sedan from the other end of the town."

Berlins were invented in 1660 at Berlin. They had two perches instead of one, and between these, from the front transom to the back axle-tree, two strong leather braces were stretched, going right under the coach body, and made adjustable by small windlasses, so that they could be slackened or tightened as desired. Experiments were made about this time in the use of springs.

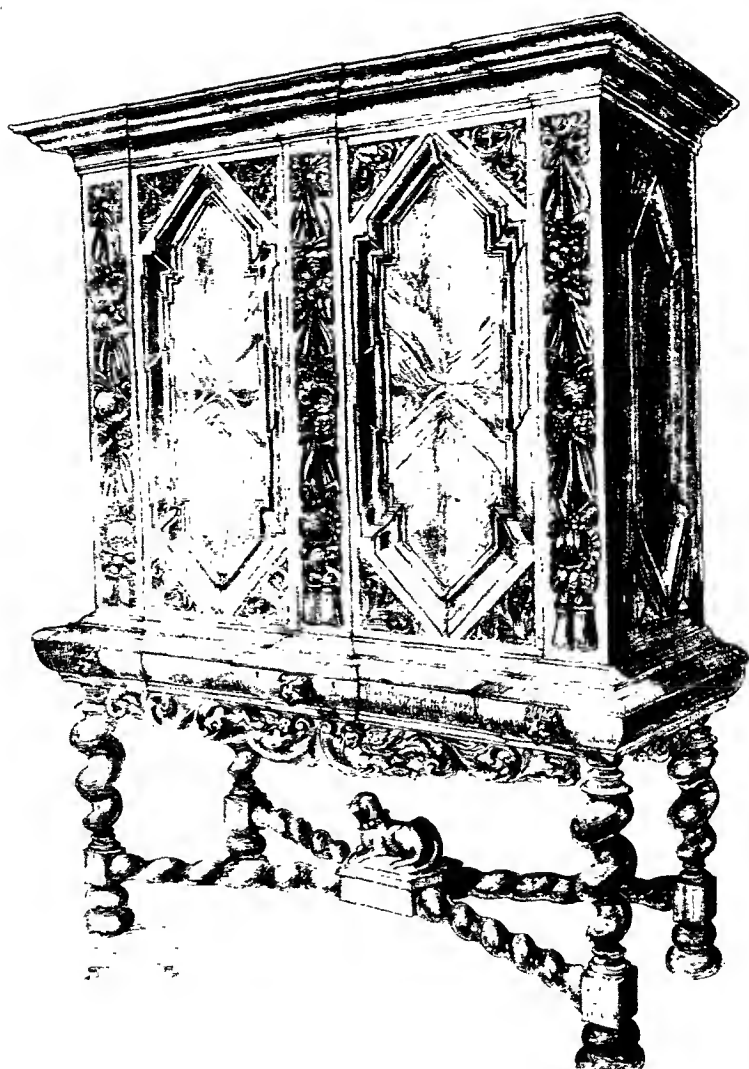
As early as the end of the sixteenth century, long broad-wheeled waggons (Pl. 26) travelled between towns with goods and passengers, and were called "stages." Stage coaches began about 1640, and were like large private coaches. Outside passengers sat in a basket between the hind wheels, as shown in Hogarth's picture of the Inn Yard painted in 1730.

Illustration, Fig. 69, is of a library, dating from 1675, and designed by Sir Christopher Wren for Trinity College, Cambridge. In Vol. I, Chapter IV, a library was shown in which the books were chained to desks like long church lecterns, with a shelf underneath for the storage of additional volumes, but this was in the days before printing, when books were all hand-made, and very precious and scarce. When Caxton began work at Westminster in 1476, it was possible to bring out an edition of several books, instead of one at a time as



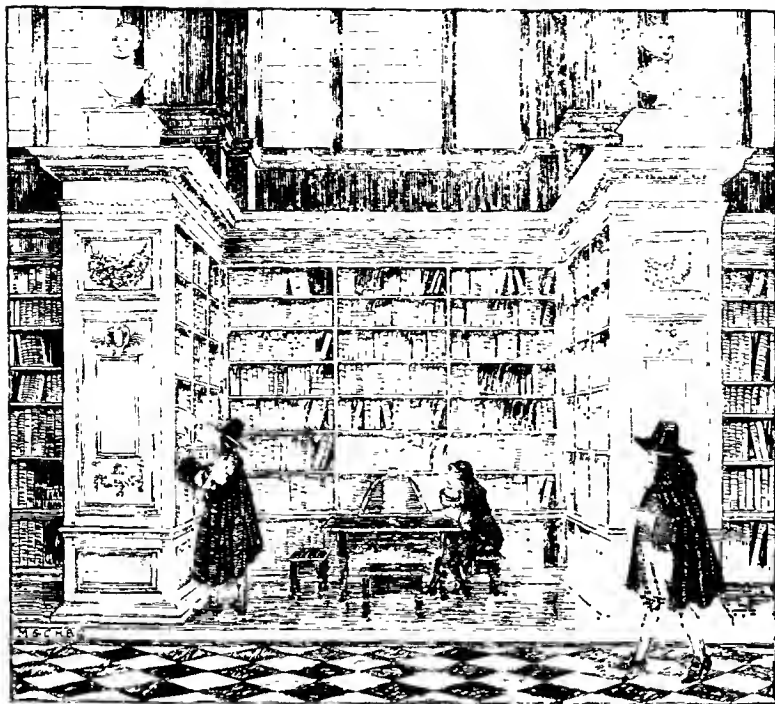
*Engraving by J. Stradonus*  
A Scientist investigating Navigation Instruments. Note Typical Interior





An old Walnut Cabinet, belonging to the Authors

*Sixteenth-Century Furniture*, Pls. 12, 13. *Eighteenth-Century Furniture*, figs. 101-7



*Trinity College, Cambridge*

FIG. 69.—Seventeenth-Century Library

before, and this had its effect on storage. More shelves were added to the lecterns, and the effect was that of a double set of book shelves, back to back, with desks under them, and examples can be seen at Corpus Christi College, Oxford (1517), and Merton College, Oxford, and for a long time the books were still chained to the cases. The cases were placed down the room at right angles to the walls; there is generally a window at ordinary height between each set of cases, and a seat or bench. This is called the stall system, because stalls or compartments are formed between the cases. The library at Durham Cathedral is a late example of this type, and dates from the end of the seventeenth century, but shortly after this the chaining was done away with, there was then no

longer any necessity to have the desk as a book-rest. Peterhouse, Cambridge, 1641-48, and University Library, Cambridge, 1649-50, omitted this, and reached the limit of development possible to the stall system.

Wall cases had been set up in the Bodleian in 1612, and Wren combined these with stall cases, and raised his windows so that the two could range. He described his work in this way: "The disposition of the shelves, both along the walls and breaking out from the walls, must needs prove very convenient and gracefull, and the best way for the students will be to have a little square table in each celle with 2 chairs." Wren designed table, book-rest, and stools. The bookcases were panelled up in oak, and enlivened with carving in lime by Grinling Gibbons, The oblong panels in the ends are door fronts to small catalogue cupboards.

Wren used wall cases in the library at St. Paul's, with a delightful little gallery around to reach the higher shelves.

In the Pepysian Library, Magdalene College, Cambridge, are the bookcases old Pepys had made. He wrote in 1666: "Comes Simpson, the joyner, and he and I with great pains contriving presses to put my books up in"; and a little later: "Much pleased to-day with thoughts of gilding the backs of all my books alike, in all my new presses."

Together with this great new interest in books came another stage in the development of our civilisation, the desire to know why. Hitherto men had been content to do. Englishmen's brains had gone into their fingers, into tangible things that they could touch and feel, they were beginning even to construct mechanical things, minds were groping towards machinery. But now a new twist was given to life; in 1645 the nucleus of what was to become a very great society was formed. This consisted of a band of men who met together to discuss the new or experimental Philosophy. The seeds of this movement had been sown already by Leonardo da Vinci, Giordano Bruno, Galileo, and Francis Bacon, and the flower and fruit have been found in the Royal Society founded in 1660 and in all our modern scientific knowledge to-day.

From 1680 to 1682 Sir Christopher Wren was president, and the business of the meetings consisted of inquiries into

phenomena, science, and of scientific experiments. One paper was read to prove that "small fossils be the result of the deluge" though Dr. Martin Lister contended in reply that they were "separate organisms fashioned on their own." Yet another member, a one-time president of the Society, read a paper to prove that "barnacles turned into birds." From such beginnings the Society moved slowly forward, and in the eighteenth century broke into two parts, those who were true scientists and those who became merely collectors of curiosities, and by the middle of the century this last was a very fashionable pastime. To house collections of "curiosities" Slater's and Tradescant's museums were formed. The latter was bequeathed by the younger Tradescant to Thomas Ashmole, who in turn bequeathed it in 1682 to the University of Oxford, and it became known as the Ashmolean Museum. The Tradescants were a remarkable botanical family who travelled far for rare plants; you can see a painting of a group in the Ashmolean galleries, and should visit their curious tomb in Lambeth churchyard. Pl. 27 shows a scientist in his study carrying out research on navigating instruments.

The seventeenth-century architects thoroughly appreciated smith-craft, and as there are several illustrations of ironwork in this part of our book, we think it may be of interest to give a few details of early methods of ironworking. Iron is found in many parts of England, but is most valuable nowadays when it can be mined with the coal which is used to smelt it, and this is the case in Yorkshire, Derbyshire, and Staffordshire. In the old days, before coal was used, the Weald of Sussex was the Black Country, and charcoal was used for smelting. The early workings were shallow, and abandoned as soon as the surface was worked out. The ore is found in many forms: in remote ages it may have been deposited by water, and is now described as sedimentary rock, being in reality rather like accumulated rust. The early process of smelting was a very simple one. A furnace was built up, and first was put a layer of charcoal, then another of iron ore, and then one of fuel, and so on. The blast was applied by bellows in much the same way as to a smith's fire to-day—in fact, a rough wall round the smith's fire would give an early blast furnace. A small

quantity of malleable iron was produced in this way, which was hammered up into a "bloom." This iron was very pure and soft, and lent itself readily to hammering on the smith's anvil; the fault of modern iron is that being smelted by coal it is impregnated with sulphur, and becomes more brittle, and less ductile, than the old metal. It is this quality of iron of assimilating other materials which makes it so very useful to us; for instance, by adding carbon we turn it into steel, and increase its strength enormously. But to go back to our early smith: he had to forge all his work from the "bloom." Trip hammers seem to have been the next development to save the smith this trouble. These were worked by water-wheels, and the ponds which stored the water are still called hammer ponds in Sussex. The wheel turned an axle which had cams on it, rather like those on the cam shaft of a motor engine which lift the valves. It can easily be seen that if a large beam was pivoted at the centre, and had a heavy hammer attached at one end, it could at the other be raised, or depressed, by the action of cams. Pl. 39 shows such a hammer at work; though the scene is a century later the action is identical, and a friend tells us he has recently seen the device in operation in the Dolomites. This early application of power is a subject of the greatest interest, and boys and girls should bear in mind that until the steam engine came the millwright was dependent on wind or water.

A seventeenth-century writer indicates that the "bloom" was refined by heating and hammering thus: "This they take out, and giving it a few strokes with their sledges, they carry it to a great weight hammer, raised likewise by the motion of a water-wheel, where applying it dexterously to the blows, they presently beat it out into a thick short square. This they put into the finery again, and, heating it red hot, they work it out under the same hammer till it comes into the shape of a bar in the middle with two square knobs at the ends."

Cast iron was produced by so improving the furnaces that the metal was much more liquefied, and could be run off into moulds, and this process makes it much harder than malleable iron, but more brittle. Cast iron was not much used in these early days except for cannon, shot, and fire backs. The

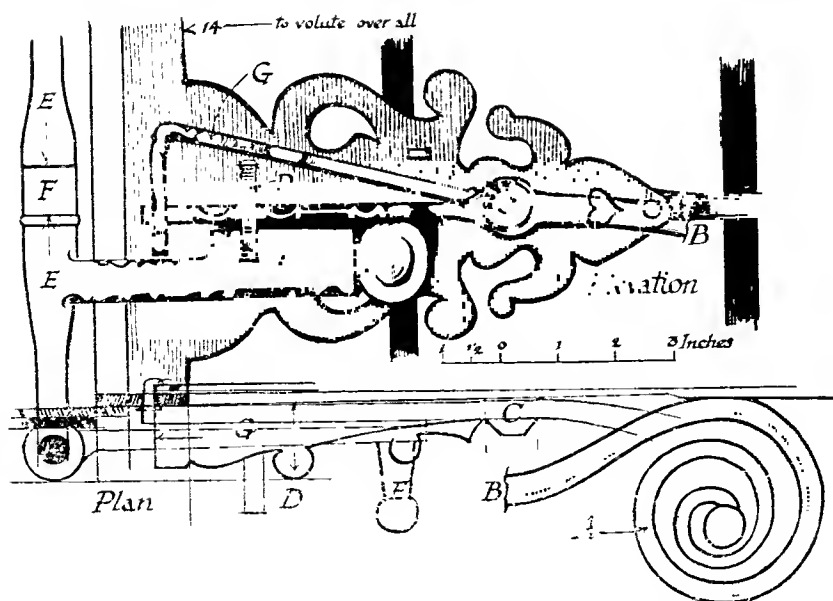


FIG. 70.—Espagnolette Bolt, from a house in Guildford High Street  
(v. Fig. 59)

railings round St. Paul's, though, were made in this century.

Rolling-mills do not seem to have started before the beginning of the eighteenth century. Nowadays the equivalent of a "bloom" is brought to rollers cut to the shape of the pattern to be rolled. The white-hot ingot is put in on one side, and rolled through, coming out on the other roughly shaped, and of course longer. It is passed through the rollers, first from one side, and then the other, getting longer at each journey, until finally it is of the proper shape. Rolling-mills have to be big places, and the effect of one when work is in progress suggests the lower regions. The white-hot ingots and the iron bars or girders, rushing along the floor as they come through the rollers in all states of red heat, steam, and smoke, and men toiling and sweating at their task, all build up a picture which is very impressive. In this way are produced all the rolled steel joists, bars, angles, tees, and mouldings which are needed for everyday use, and which only need to be cut off to length

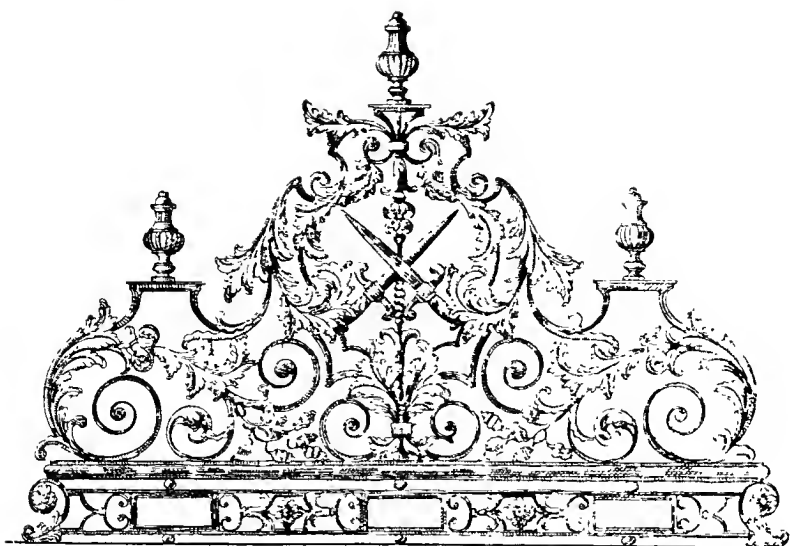


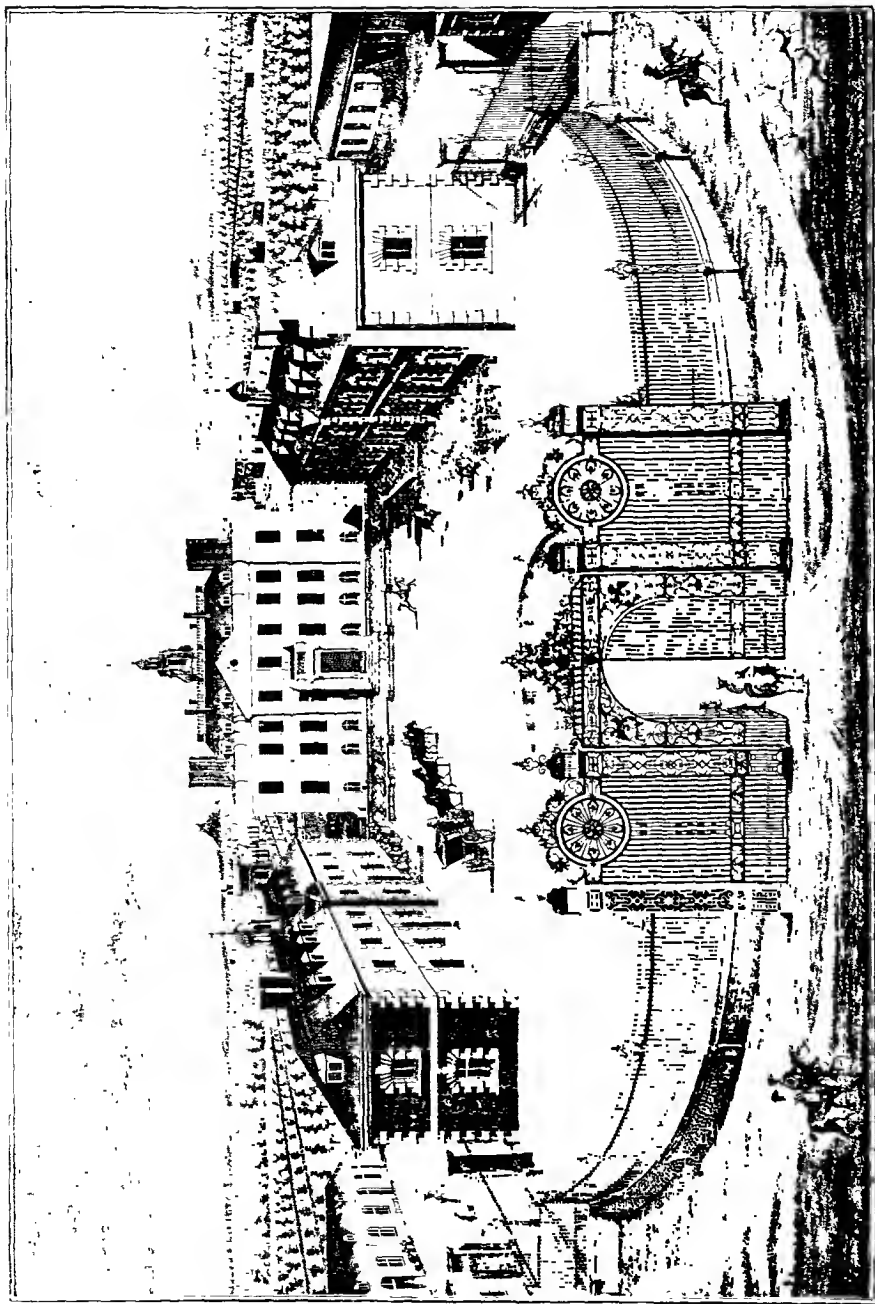
FIG. 71.—Cresting or “overthrow” of the “Golden Gates” of the Sanctuary, St. Paul’s Cathedral, by Jean Tijou

for use. Not so did the seventeenth-century smith work; any bars that he could have bought would have been far too irregular to use in this way, and would have to be forged to shape.

This is a point which boys and girls should appreciate; the wonderful dexterity of these old craftsmen, and how with hammer, anvil, and chisel they were able to produce such pieces or work as we have illustrated.

Fig. 70 shows an espagnolette bolt dating from about the time of William and Mary, and made for a pair of iron casement windows. The scroll end A is really joined on to the lever arm at B, and turns on C, raising a catch at D, which so releases E. E is a short lever turning an upright bolt fastened to the other leaf of casement by F. At top and bottom of E are hooks which fasten this leaf to the frame. G is a spring which keeps the catch D in position over E, and so fastens the whole. The staircase of the same house is seen in Fig. 59.

In the design of iron gates, railings, balconies, and staircases the smiths of the later seventeenth century excelled, and

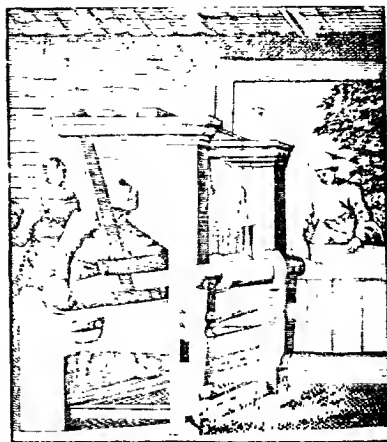


The first Eaton Hall, Cheshire, close of the Seventeenth Century, with Ironwork by the Brothers Roberts  
*Engraving by T. Baskett*





The Wheelwright



The Weaver



Interior of a Glass-works, showing furnace, with Glass-blowing, and Pack-carriers setting out

the craft experienced a transformation at the hands of the brilliant Jean Tijou, probably a Huguenot refugee, whose work at Hampton Court and St. Paul's Cathedral should be studied for its glorious craftsmanship. An overthrow or cresting by Jean Tijou is shown in Fig. 71.

But you can get much pleasure in noticing the simple effective ironwork in almost any English country town. Other celebrated smiths were Bakewell of Derby, Edney of Bristol, and the brothers Roberts from Wales. The engraving of the first Eaton Hall (Pl. 29) shows a magnificent curved forecourt screen by the brothers; its gates, altered and added to, still survive in the park.

We have already mentioned the establishment of the Vauxhall glassworks (p. 84), and Pl. 30 takes you inside a glass factory of the time, with a furnace and blowers at work. There are several jolly books of trades of about 1680—those by Van Vliet and the one published by Otten—



FIG. 72.—Pikeman, James I's Reign

where you can see workers making pottery or baskets, painting, printing, turning on the pole-lathe, and busy on dozens of other pleasant crafts. We hope you will like the weaver and wheelwright in the carriage builder's shop which we have chosen for illustration (Pl. 30).

We can now turn from the arts of peace to those of war. Illustrations Nos. 72 and 73 show a pikeman and a musketeer of James I's reign. They are very similar to those of the Elizabethan period.

The pikeman wears a helmet, breast and back plate with tassets covering the thigh, and this dress changed little until the reign of Charles II, when it was exchanged for a broad wide-awake hat with feathers, and a long skirted coat. Pikemen were always used in conjunction with musketeers to protect



FIG. 73.—Musketeer, James I's Reign

the latter, when loading, from the charges of cavalry. These musketeers, when not actually firing, were an easy prey to the enemy. They were hopelessly cumbered with their heavy matchlock and rest, bandoliers, a powder-horn, a heavy pouch of bullets, a lighted rope match in their hands, and a sword girded at their side.

In Charles II's reign was invented a bayonet, which could be fixed on to the gun without stopping up the barrel, and this at once gave the musketeer a chance of offence, and

defence, even when his gun was unloaded. Thus was sounded the death-knell of pikes, and, their principal function gone, they gradually from this time on disappeared from warfare.

Cartridges were also introduced containing the exact charge of powder and ball needed, making loading a far speedier matter, and superseding the heavy pouches of bullets and dangerous bandoliers.

These bandoliers were cylinders of some strong material, each fitted with the charge of powder needed to load the gun, and slung from a band across one shoulder.

Hand grenades and small explosive bombs came into use, and in Evelyn's diary we read that in 1667: "I went to Greenwich where his Majesty was trying divers grenadoes shot out of canon at the Castlehill, from the house in the Park; they brake not till they hit the mark, the forged ones brake not at all, but the cast ones very well." And again: "Now were brought into service a new sort of soldiers, called Grenadiers, who were dexterous in flinging hand grenadoes, every one having a pouch full; they had furr caps with coped crowns like Janizaries, which made them look very fierce, and some had long hoods hanging down behind, as we picture fools." "Their clothing being likewise piebald yellow and red."

An account of the dress of the new regiment formed by Charles II for the protection of his person, namely, the regiment of Life Guards, is interesting. It is thus described: "The privates wore round hats with broad brims, and a profusion of white feathers drooping over the hind part of the brim. They wore scarlet coats, richly ornamented with gold lace; sleeves wide, with a slash in front, and the lace lengthwise from the shoulder to the wrist; also white collars, which were very broad, and being turned over the vest, covered the neck, and spread over part of the shoulders. They wore scarlet sashes round the waist, tied behind, also large ruffles at the wrist, and long hair flowing over their shoulders. Their boots were of jacked leather, and came up to the middle of the thigh. Their defensive armour were cuirasses and iron head-pieces called 'potts'; their weapons, short carbines, pistols, swords, with a carbine belt suspended across the left shoulder. They rode long-tailed horses; on public occasions the tail was usually tied up, and together with the head and mane, decorated with a profusion of ribands." This description is taken from *The Historical Records of Life Guards*, and it will be noticed that the dress corresponds very nearly with the horseman in the beginning of the chapter.

It was in the reign of Charles II that provision was made at Chelsea for old soldiers broken in the wars. The existing building, known as the Royal Hospital, was designed by Sir Christopher Wren, and owed its inspiration to Sir Stephen Fox, who was Paymaster of the Forces after the Restoration.

Evelyn records in his diary in 1681: "Dined with Sir Stephen Fox, who proposed to me the purchasing of Chelsea College, which his Majesty had sometime since given to our Society (the Royal Society), and would now purchase it again to build an hospital, or infirmary for soldiers there."

The wheel-lock was the next development in firearms, and doubtless came about as a result of the many difficulties met with in using the matchlock. With the latter one can almost imagine apologies being made to the victim of the old-time gunner's displeasure, that he would not be kept waiting a moment, and then, when all the preparations were complete, and a final command given to the victim to look pleasant, the match would blow out and a new start have to be made. It is rather saddening to think of all the time, energy, and good work which has been spent in the world's history in the production of death-dealing instruments, so we leave the subject with pleasure and turn to country life.

After the restrictions of the Commonwealth, country sports and all kinds of hunting were followed with much zest and vigour. We have taken four subjects from Richard Blome's folio, *English Gentleman's Recreation* (1686), a grand old book you should see in a library; it is full of really delightful engravings by Francis Barlow and I. Collins. Our quartet (Pl. 31 and 32) is composed of stag, hare, and otter-hunting, and shooting—it looks rather funny to see the guns blazing away on horseback, by the bye. In Blome's work are also shown, among others, fox hunting, fishing with rod and net, and plates of hawking for various birds, with accompanying dogs; it is, however, probable that this was on the wane. Horse races also started to be regularly run during Charles II's reign, and Barlow has left us a lovely plate of the last race run before that king, near Windsor Palace.

A great deal of attention was given to agriculture in the seventeenth century, and judging by the number of country houses built then, both large and small, it must have been in a prosperous condition. The open field system, described in the last chapter, still existed side by side with farms which had been enclosed out of the demesne land. If the former was better for the labourer and cottager, the latter allowed the

landlord and his tenant to adopt more progressive methods, and produce the surplus of food necessary for the increasing population of the towns. The enclosing was accompanied by much unfairness, but apparently had to be.

Good work was done at this time in draining the Fens, and we cannot now realise that this part of England in the seventeenth century was a real waste of water-logged marsh inhabited mainly by wild-fowl. Gentlemen adventurers undertook to do this work, on the condition that they were to receive a large part of the reclaimed land for their pains. The Fenmen, being Englishmen, hated improvements on principle, and during the Civil War broke down the embankments, with a result that much of the land reverted to bog. The Dutchman Sir Cornelius Vermuyden was largely responsible for the direction of the works, and struggled to final success through years of heartbreaking disappointments. You can see one of the great straight 40-foot drains, stretching for miles over the flats, that is still known as "Vermuyden's Eau." With grim humour Cromwell lent him some thousands of Dutch naval prisoners, with the idea doubtless that marsh draining was quite in their line.

Evelyn has a note in his diary in 1670: "Being arrived at some meres, we found Lord Wotton, and Sir John Kiviet about their draining-engines, having, it seems, undertaken to do wonders on a vast piece of marsh-ground they had hired of Sir Thomas Chicheley. They much pleased themselves with the hopes of a rich harvest of hemp and coleseed, which was the crop expected.

"Here we visited the engines and mills, both for wind and water, draining it through two rivers, or graffs, cut by hand, which went thwart one the other, discharging the water into the sea."

Evelyn was a great gardener, and wrote on this and farming. His book *Sylva* has interesting descriptions of early machinery; there is a primitive type of saw-mill driven by a water-wheel, and a boring and shaping machine for making wooden drain-pipes.

In Worlidge's *Systema Agriculturae*, 1669, an illustration is given of a four-wheeled horse-drawn drill for sowing, which

## **PLOUGHS**

cut a furrow and sowed the seed in one operation, so that "one horse and man may work the instrument, and sow land as fast as, or faster than, six horses can plough."

Lord Sandwich presented Evelyn with a sembrador brought out of Spain—a wonderful engine, ploughing, sowing, and harrowing at once.

Another book, *England's Improvement*, was written by Captain Walter Blith about the time of Cromwell. He mentions the double-wheeled plough; the single-wheeled plough and

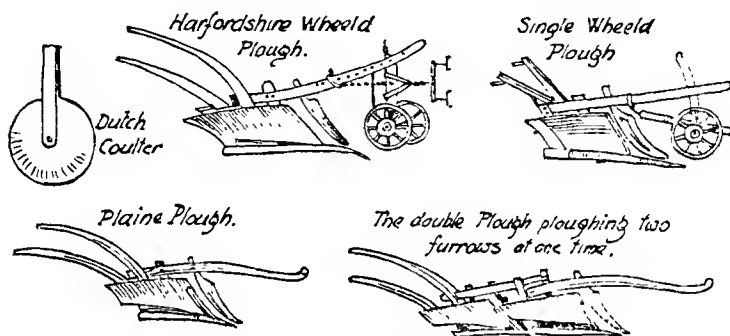


FIG. 74.—Ploughs, from *England's Improvement*  
Eighteenth Century, Fig. 89

the foot-plough; the simple plain plough and a Dutch one, as being the typical ones in use. We have reproduced his illustration in Fig. 74. When one bears in mind how much the plough has meant to man, it is extraordinary how little attention has been paid to it; we do not know of any book on the plough. We remember that in that fine film, "The Covered Waggon," ploughs were slung underneath the waggons of the pioneers. With them they broke up the prairie in their new settlements and so gained a living for themselves.

Writing of agriculture gives us the opportunity of illustrating the next important development in windmills. All the mills we have shown as yet have been of the post-mill variety, the whole mill balanced, and turning, on a central post. The one shown in Fig. 75 is quite different. The old millers probably began to find that it was rather a nuisance to have to do one's

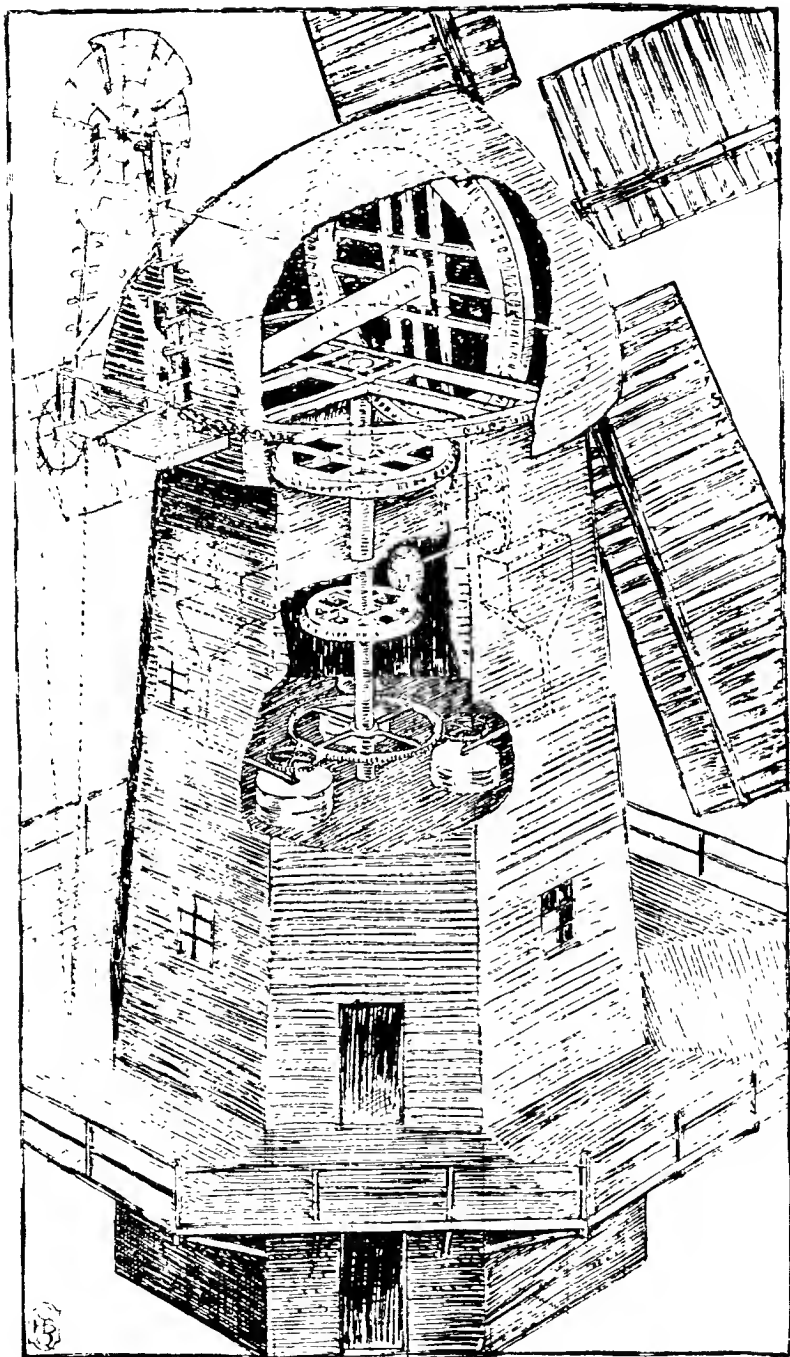


FIG. 75.—A Smock Mill

Post Mill, Fig. 23. Tower Mill, Fig. 93. Handmill, Fig. 94



work in such a movable workshop, yet they were confronted with the problem that the sails to turn must face the wind. This is how they overcame the difficulty. The octagonal body of the mill was constructed as a fixture below the head. The top of the octagon was finished with a circular curb, having strong wooden cogs projecting out of its circumference. The head being framed up separately, was arranged to slide round on the top of the curb. The head and sails were turned into the wind by the little vane at the back. From the spindle of this vane a pair of bevel gears operated a vertical rod, which at its lower end had another pair of bevel gears; these turned a horizontal shaft with a worm cut on it engaging with the cogs on the side of the curb. If the wind changed and the main sails went out of operation, the vane commenced to work, and the worm gear attached to the head of mill, wormed its way along the cogs on the curb and turned the whole head round. When the main sails got into the wind again then the vane stopped. The chain hanging down operated an iron rod, which passed right through the centre of the main shaft and opened and shut the louvres on the sails—a really triumphant piece of work, to bore so long a hole by hand quite truly.

The old millers have amusing names for the parts of a mill: the large cog wheel on the main shaft next the sails is the brake wheel, and this engages with one called the wallower. The one immediately under it, by means of gears, operates a sack hoist. The wheel under again is called the spur wheel, and this engages others called stone nuts, which turn the stones. The corn being hoisted up is emptied into the bins shown by dotted lines, and finds its way by gravity through shoots to the stones, and the slope of these is adjustable to suit different grains. Peas, for instance, will require a different angle to wheat.

The octagonal body is constructed of timber framing on a brick foundation, and because the timber framing was covered with boarding and generally painted white, this type is called a smock mill, because the white makes it look as if the mill had a smock on. The little gallery around is a pretty feature, and the old millwrights knew how to do their work, so that it formed a pleasant addition to the countryside.

Now we can find out how the people amused themselves. Pepys was a great playgoer; then there were the Court masques.

There were no very great developments in the building of theatres at the beginning of the seventeenth century. There were very bad plagues in London in 1603 and 1625, the years

that James I and Charles I came to the throne, and theatres had to be shut up, because it was feared that people coming together to see the plays would spread infection. James I issued a licence that the Boar's Head and Curtain Theatres would re-open "as soon as the plague decreases to thirty deaths per week in London."

In Charles I's time six playhouses were allowed in town—the Blackfriars Company, His Majesty's Servants, "The Bull," "Playhouse," "Fortune," "Globe," and "Cock-pit," in Drury Lane. But times were troublous, or perhaps too close and overshadowed by those of Shakespeare. Theatres were shut up by the Puritans in

the time of the Commonwealth as being evil places, except the "Red Bull," which was allowed to give performances of "drolls," rope-dancing, etc.

At the Restoration a company of players started again at the Red Bull, and eventually the old players came together again and two companies were formed: one called themselves the King's House, and the other the Duke's Theatre. The Duke's Theatre in Little Lincoln's Inn Fields was opened in 1662, and is supposed to have been designed by Sir Christopher Wren; it was here that Charles II went for the first time to see



FIG. 76.—Viola-da-Gamba, 1669

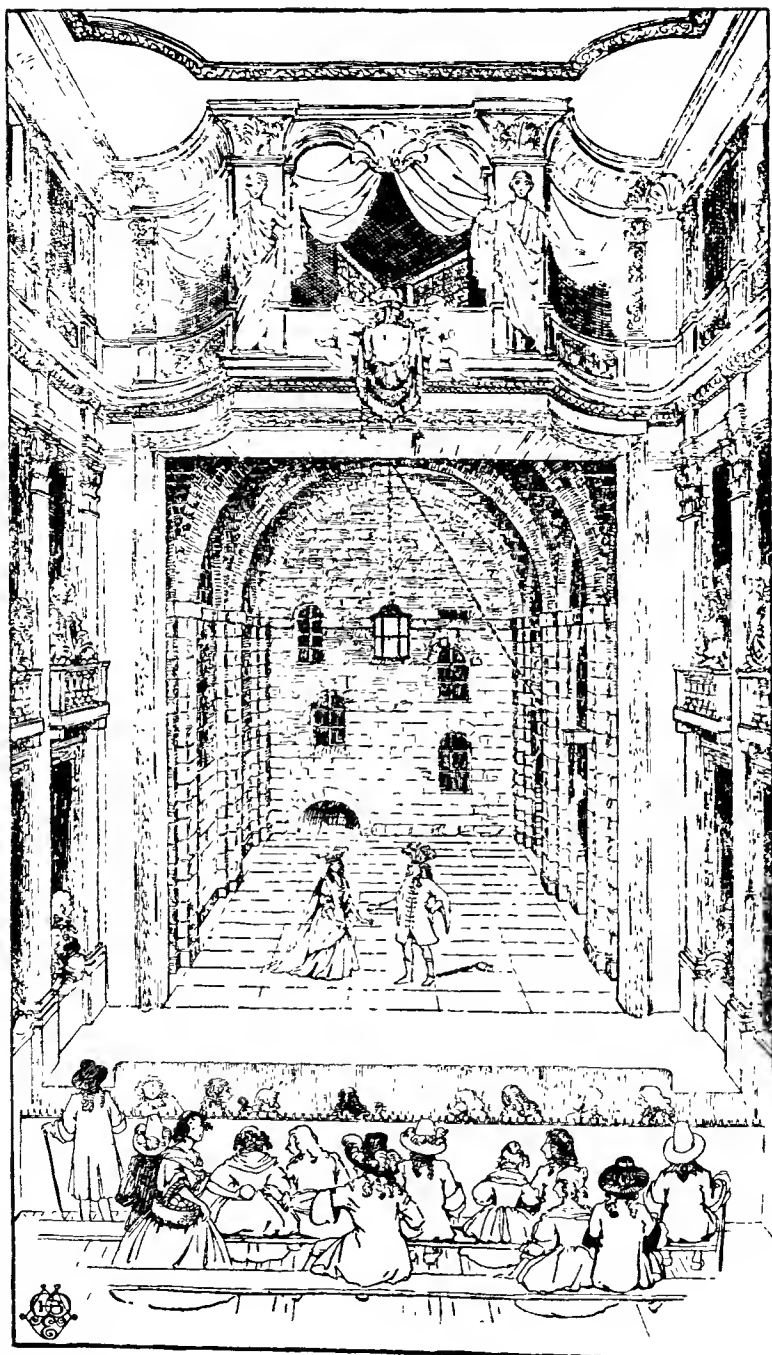


FIG. 77.—Seventeenth-Century Theatre

Elizabethan "Plaie" House, Fig. 37. Eighteenth-Century Theatre and Circus,  
Fig. 122

a play after coming to the throne. Compared with modern theatres it was very small, but then in these days not so many people went to see plays. Our drawing, Fig. 77, has been made from an old print, and it will be noticed that though the design is much more modern than that shown in the sixteenth century, there are still points of resemblance. Over the proscenium, or opening on to the stage, are shown openings which may have been boxes, or were put there in memory of the openings in the tower of the Elizabethan theatre, where the trumpeter was stationed to sound a note when the performance was starting. In the Duke's Theatre they may have been only painted representations, which afforded the decorator an opportunity to exercise his skill in perspective. This they were very fond of doing, suggesting on a wall or ceiling that you could look through into some other place by painting pictures of it. Evelyn has a note about "Mr. Povey's house in Lincoln's Inn Fields, where the perspective in his court excellently painted by Streater." Elaborate scenery was beginning to be used at the Duke's Theatre before this; a play was produced at the "Cockpit," entitled "*The Cruelty of the Spaniards in Peru*," expressed by vocal and instrumental music and by art of perspective in scenes."

In the Duke's Theatre the body of the house appears to have been covered in with a flat ceiling, but in the Elizabethan the whole of the pit was open to the sky and only the stage was covered. Pepys has a note in 1664: "To the King's House and saw the *Silent Woman*. Before the play was done, it fell such a storm of hayle that we in the middle of the pit were fain to rise; and all the house in a disorder." The King's House was a new theatre, built in Drury Lane just after the Duke's, which in all probability it resembled; and from this note of Pepys we can assume that the ceiling had a central open space. The print from which our drawing has been made only shows the beginning of a flat ceiling just over the proscenium. For the rest of the interior of the Duke's Theatre, the old print shows three tiers of boxes as in the Elizabethan theatre, though the space on each side of the upper tier next the stage (not being in a good position for seeing) has been used for decorative painting. The drawing shows a scene from *Elkannah*

Settle's *Empress of Morocco*. Pepys has another note in 1667: "That the stage is now . . . more glorious than heretofore. Now, wax-candles, and many of them; then, not above 3 lbs. of tallow; now, all things civil, no rudeness anywhere; then, as in a bear-garden: then, two or three fiddlers; now, nine or ten of the best: then, nothing but rushes upon the ground and everything else mean; now, all otherwise."

This note is of interest, because, as we saw in the sixteenth century, the Elizabethan theatre did resemble a bear-garden very closely, but in Pepys' time was being greatly improved.

The masque was very popular with the Court of James I, and his Queen, Anne, is supposed to have preferred them to acting. Masques were spectacles rather than plays, and depended more on music, dancing, and transformation scenes than plot. In the *Masque of Blackness* given on Twelfth Night, 1606, the Queen and Court appeared with faces and arms blacked as Ethiopians; in the *Masque of Beauty*, an island was shown floating on water with beautiful effects of lighting. Inigo Jones the architect was employed to stage these performances, and made a great reputation by inventing the machinery which was necessary to effect the transformation scenes. Ben Jonson supplied the idea, and book of the words, and, alas! quarrelled with Jones, thinking that he obtained more than his fair share of credit. Jonson wrote plays as well, and in his time played many parts. He was undoubtedly quarrelsome, but a man of great genius. He started life as a bricklayer, served in the army in Flanders, and on his return became actor and playwright, probably at the "Curtain" in Shoreditch, and then with Henslowe at the "Rose" in Bankside. Here he quarrelled with another actor, and fighting a duel killed his man. Henslowe wrote to Alleyn: "Since you were with me I have lost one of my company which hurteth me greatly, that is Gabriel, for he is slain in Hoxton Fields by the hands of Benjamin Jonson, bricklayer." Jonson in consequence found himself in gaol, and narrowly escaped hanging. He beat Marston, a fellow-dramatist, took his pistol from him, and wrote an epigram about it:

“Playwright, convict of public wrongs to men,  
Takes private beatings, and begins again.  
Two kinds of valour he doth show at once:  
Active in’s brain, and passive in his bones.”

About 1604 and 1605 Jonson wrote a comedy with Chapman, which was supposed to contain reflections on the Scots, and again he was in prison, and in danger of having ears and nose split.

Jonson was a friend of Shakespeare, and together they used to go to the Mermaid Tavern and indulge in wit combats. The tavern was the club-house of the day.

“But that which most doth take my muse and me,  
Is a pure cup of rich Canary wine,  
Which is the ‘Mermaid’s’ now, but shall be mine.”

And here is another line of Jonson’s:

“At Bread-street’s ‘Mermaid,’ having dined, and merry,  
Proposed to go to Holborn in a wherry.”

The Devil Tavern in Fleet Street was another of his haunts, and as well he founded the Apollo Club, of which Herrick was a member. Jonson fell into poverty, and at his death was buried in Westminster Abbey, and on the stone above, Sir John Young paid a man 1s. 6d. to cut this brief epitaph, “O rare Ben Jonson.”

Coffee was introduced about this time, and Pepys has a note in 1660: “To the coffee-house (Miles’), where were a great confluence of gentlemen; . . . where admirable discourse till 9 at night.” Chocolate was advertised in 1657 as “an excellent West India Drink,” and tea in 1658 as “China Drink.” See Pl. 34 for a coffeehouse interior.

The illustration No. 78 shows some of the mummers in a morris dance. One always feels that this dance really was part and parcel of the Elizabethan and Stuart times. It was certainly in existence in England in the fifteenth century, but without the same hold that it gained later. Its origin is believed to have been in the East among the Moors. Morris dances took place at weddings on Holy Thursday, and at the Whitsun Ales

## MORRIS DANCES



FIG. 78.—Morris Dance

Sixteenth-Century Game, Fig. 45. Eighteenth-Century Game, Fig. 123

and Bride Ales, and a kind of pageant or play was also held, called *The Lord of Misrule*.

An amusing account is given by an Elizabethan writer of this ceremony. He tells how the Lord of Misrule is chosen by his fellows, how he is crowned, and then chooses others to be his bodyguard. Each follower wears a livery of yellow or green or some light colour, and they are bedecked with scarves, ribbons, laces, and gold rings and precious stones and jewels. On their legs are bands of either twenty or forty bells. They carry rich handkerchiefs in their hands or across their shoulders. The whole company includes drummers, pipers, dragons, hobby horses, and other "antiques." They all march to the church; "their pypers pypyng, their drummers thundering, their stumpes dauncing, their belles jynghling, their handkerchiefs fluttering about their heads like madde men, their hobbie horses and other monsters skirmishing amongst the throng, and in this sorte they goe to the church." They dance into the church and out again, and finally feast in booths set up by the churchyard. The people around give them "some bread, some good ale, some new cheese, some olde cheese,

some custardes, some cracknels, some cakes, some flaunes, some tartes, some creame, some meat, some one thing and some another." Thus they banquet and dance all day, and perchance all night also.

The characters in a morris dance varied. The most usual were Robin Hood, Little John, Friar Tuck, Maid Marian, the Queen of the May, the fool, the piper, and several other dancers, also there was often a hobby horse and a dragon. The character of Maid Marian was taken by a boy, and the number of performers varied very much. The fool usually carried a ladle to hold alms, with a bladder attached, and a fox's brush on the tail of his tunic. Bells and handkerchiefs were always used.

In the churchwarden's accounts in Kingston is a note of morris dancers' dress in the reign of Henry VIII. They were dressed in gilt leather and silver paper, and sometimes in coats of white spangled fustian. They had purses at their girdles, and garters with bells attached. Sometimes bells were jingled in the hand or fastened to the arms and wrists.

Morris dancing continued until the end of the eighteenth century.

May Day was always kept as a holiday, with May Day games, morris dancing, and dancing round the maypole. Some say that the May Day revelry had its origin in the Roman "Floralia." In the poems of Herrick in 1648 are many charming references to May Day. In his poem "Corinna's going a-Maying" he speaks of the custom of placing boughs of may over each door:

"Each Porch, each doore, ere this,  
An Arke a Tabernacle is  
Made up of white-thorn neatly enterwove,  
As if here were those cooler shades of love."

And again:

"A deale of Youth, ere this, is come  
Back, and with White-thorn laden home.  
Some have dispatht their Cakes and Creame,  
Before that we have left to dreame."



Candlemas Day, or the Feast of the Purification of the Virgin Mary, held on 2nd February, was usually marked by some revelry; and in Evelyn's diary he speaks of a masque taking place. Herrick tells of a quaint superstition in connection with the eve of Candlemas:

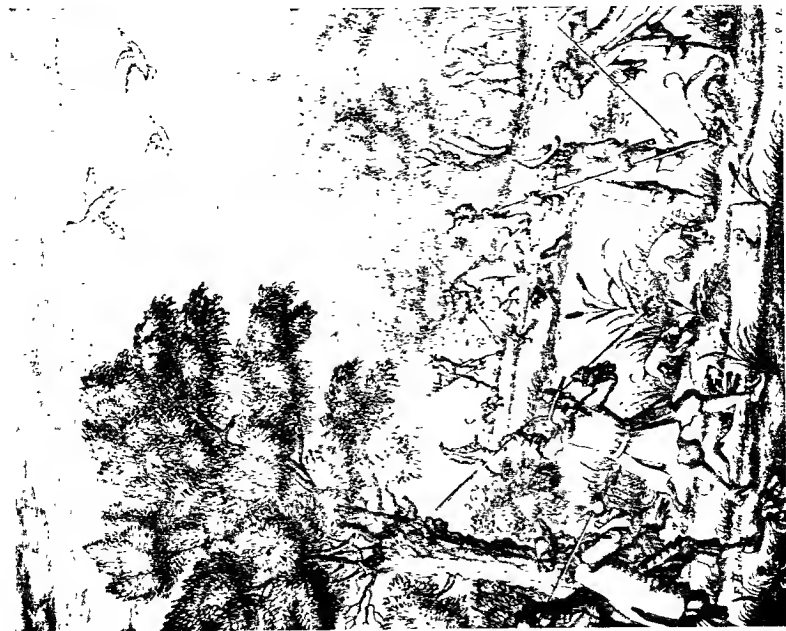
“Down with the Rosemary, and so  
Down with the Baies and Mistletoe;  
Down with the Holly, Ivie, all,  
Wherewith ye drest the Christmas Hall:  
That so the superstitious find  
No one least Branch there left behind:  
For look, how many leaves there be  
Neglected there (maids trust to me)  
So many Goblins you shall see.”

Fairs were still held, and Evelyn mentions both Bartholomew's Fair and Our Lady Fair at Southwark. At each of these he saw juggling, and performing animals. He also speaks of seeing an Italian puppet show in a booth at Charing Cross. He does not say if this was a Punch and Judy show, but they were certainly introduced into England about this time, as were also marionettes and dancing dolls. Jugglers, acrobats, fire-eaters, and other performers were often hired to entertain people at private houses after a dinner or supper party.

Evelyn writes thus of such an entertainment: “He devoured brimstone on glowing coals before us, chewing and swallowing them; he melted a beer-glass and eat it quite up; then, taking a live coal on his tongue, he put on it a raw oyster; the coal was blown on with bellows till it flamed and sparkled in his mouth, and so remained till the oyster gaped and was quite boiled. Then he melted pitch and wax with sulphur, which he drank down, as it flamed; I saw't flaming in his mouth a good while; with divers other prodigious feats.”

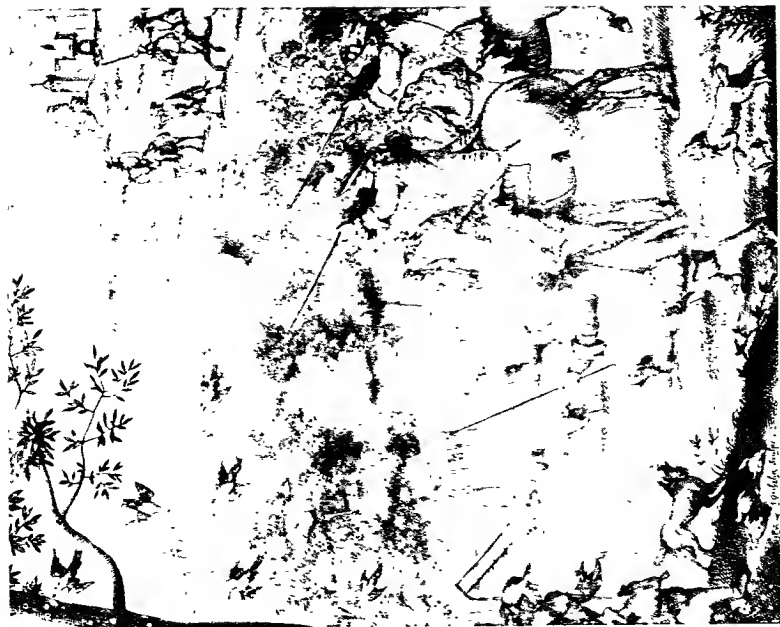
Billiards is mentioned in the diary, and skating also, skate blades having been introduced into England by Royalists returning from exile in Holland.

Children's games were much the same as in the Elizabethan era, but a new system of education was started by a German named Komensky, which corresponds very nearly to the



Engraving by F. Barlow

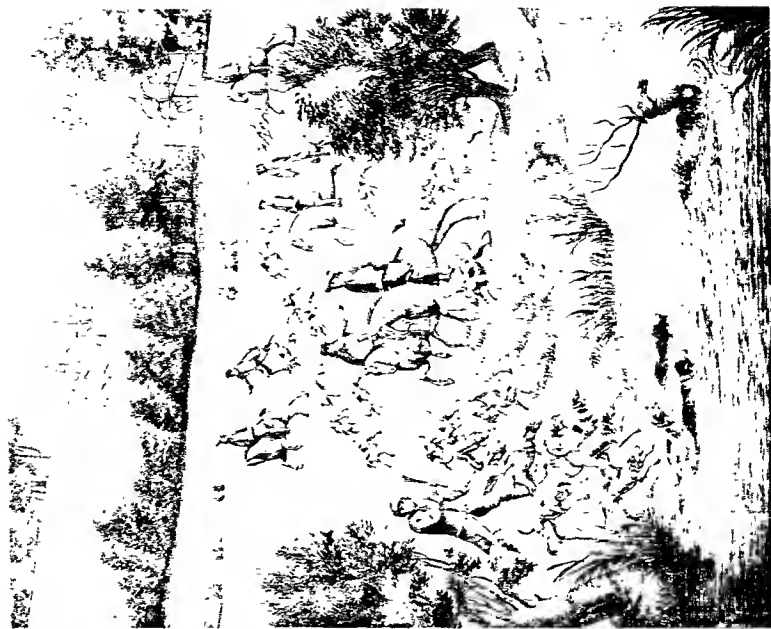
Otter-hunting



Engraving by V. Catelin

Shooting

*Algonquian Hunting, Pl. 1, Figs. 34-6*



*Engraving by J. Collins*

# Stag-hunting



*Engraving by T. Barlow*

# Hare-hunting

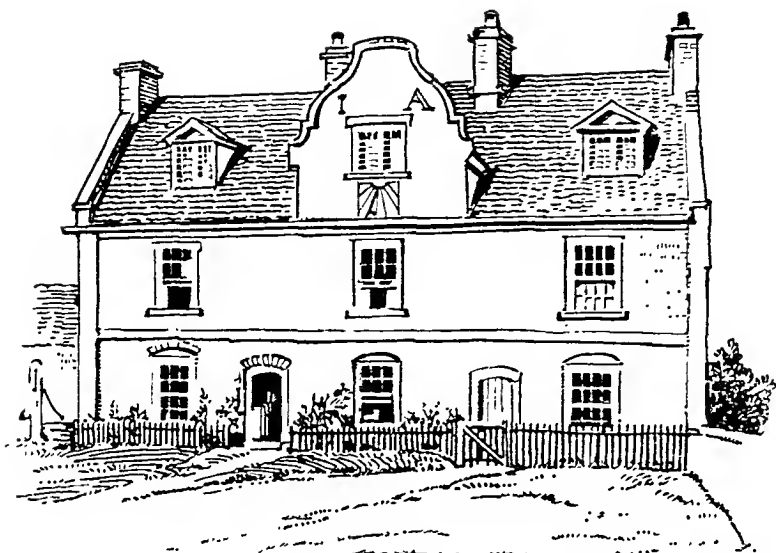


FIG. 78A.—The Ostrich Inn, Wells-next-the-Sea, Norfolk

Froebel Kindergarten system of to-day. He advocated the teaching of children through their play to make clay models, coloured mats, and baskets with strips of bright paper; also to learn about various trades by means of action songs. Alphabetical bricks had been invented by Sir Hugh Platt in the reign of Elizabeth. Children's card games are often spoken of, and we read that grammatical card games were also introduced.

An interesting old seventeenth-century engraving is in existence, showing a primitive magic-lantern working, and it is described in a dictionary of 1719 as "a little optical machine which enables one to see in the dark, on a white wall, many spectres and frightful monsters of a sort that those who do not know the secret, believe it to be done by magic art." Scientific instrument making began in the shape of thermometers and barometers by P. Pastonelli in Leather Lane, and fire extinguishing engines in Cross Street in 1700.

A game called "Pale-maille" was played by men as well as by children. It was not unlike golf, only the ball, struck with a mallet or club, was driven through a hanging hoop. Charles II

and his courtiers practised pale-maille in St. James's Park, and Pall Mall, as the name of the walk, has been retained ever since.

Having come to the end of our space, a tail-piece has been drawn to show a characteristic piece of carving by Grinling Gibbons. The great interest of his work is, that though at first sight it seems to be a riot of exquisitely carved fruit and flowers, in reality they are composed into beautiful designs. His imitators emulate the skill of the under-cutting; they make the fruit look as if it could be eaten, and the flowers picked, but they generally entirely miss the grouping and composition. If this woodcarving is examined, it will be seen that the masses are carefully arranged and balanced, and that the lines of the cornucopia on each side, with the eagle over, supply a framework which connects the whole together and gives relief to the general richness. Without this design, the carving would be only a beautiful riot of natural forms.

Grinling Gibbons' fine craftsmanship is accessible in abundance at St. Paul's Cathedral—the choir stalls, bishop's throne, and organ case; at St. James's, Piccadilly, and Hampton Court. All boys and girls can go and study it if they like, and we hope they will take advantage of the chance. Fine carving of a more architectural type is found in the London city churches. Perhaps the finest room in London is the vestry of St. Laurence, Jewry, by the Guildhall, where the woodcarving of large swags is in oak, with a well modelled high-relief plaster ceiling and in the centre a painting by an artist called Field.



FIG. 79.—Seventeenth-Century Ornament  
Sixteenth-Century Ornament, p. 79. Eighteenth-Century Ornament, p. 215



FIG. 80.—Horseman, time of George II  
Horseman, Tudor, Fig. 2. Horseman, Restoration, Fig. 47

### CHAPTER III

#### EIGHTEENTH CENTURY

WHEN the eighteenth century opened, the great question of the Sovereign's rights had already been settled. The Act of Rights, 1689, after stating the unlawful acts of James II, contained various provisions which ensured that Parliament must be consulted, and that it should be held frequently. To be quite sure that this should be so, it was provided that Parliament should vote the money necessary to carry on the country each year; so the King, if he was to pay the navy and army, had to call his Parliament together.

# CHAPTER III.—“GEORGIAN” PERIOD OF DESIGN, 1700-1799. EIGHTEENTH CENTURY.

Dates	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1700	Queen Anne, m. Prince George of Denmark	Duke of Marlborough &	War with France	Castle Howard, Yorks 1722-34
1702				St. Katherine College, Cambridge
1703				
1704		John Wood of Bath &—A	Battle of Blenheim. Capture of Gibraltar	
1705		Francis Boucher &—P	Battle of Ramillies	
1706	George I. m. Sophia of Hanover	Benjamin Franklin &	Union between England and Scotland	
1707		Fielding &—W.	Battle of Oudenarde	
1708			Battle of Malplaquet	
1709		Samuel Johnson &—W.		St. Paul's Cathedral finished
1711		Home &—W.	Archduke Charles made Emperor	
1712	George II. m. Caroline of Brandenburg-Ansbach		Treaty of Utrecht	Easton Neston, Northants
1713		Sterne &—W		Blenheim Palace, Oxford
1714		G. Jackson &—M		St. Mary le Strand
1715		Sir Robert Walpole &		Seaton Delaval, Northumberland
1716		Thomas Gray &—Pt		Houghton, Norfolk
1717	George II. m. Caroline of Brandenburg-Ansbach	David Garrick &		St. Martin's-in-the-Fields
1718		Peg Woffington &		
1720		Rev. Gilbert White &—W	South Sea Bubble	
1721		Smollett &—W		
1723		Sir Joshua Reynolds &—P		
1725	George III. m. Charlotte of Mecklenburg-Strelitz	James Wolfe & Robert Adam &—A		
1726		Gainsborough &—P.		
1727		Goldsmith &—W		
1729		William Cowper &—Pt		
1731		Haydn &—M.	Excise Bill	
1732	George III. m. Charlotte of Mecklenburg-Strelitz	George Romney &—P		Radcliffe Library, Oxford, 1737-47
1733				
1734		James Boswell &—W		
1737				
1740			War of the Austrian Succession	Horse Guards, London
1741	George III. m. Charlotte of Mecklenburg-Strelitz		Battle of Dettingen	
1742			Battle of Prestonpans	
1743			Battles of Falkirk and Culloden	Woburn Abbey, Beds.
1745				
1746			Treaty of Aix-la-Chapelle	
1748	George III. m. Charlotte of Mecklenburg-Strelitz	Goethe &—W. Edward Jenner &		
1749		Robert Clive		Prior Park, Bath
1750		Sherrin &—W		
1751		Chatterton &—Pt. Frances Burney &—W		
1752		William Pitt		Holkham Hall, Norfolk
1753	George III. m. Charlotte of Mecklenburg-Strelitz	Raeburn &—P Mozart &—M	Seven Years' War	
1754				
1755		Kemble & Blake &—Pt.	Battle of Plassey	
1756		Horatio Nelson &		
1757		John Hoppner &—P. Robert Burns &—Pt.	Capture of Quebec. Battle of Minden	Harewood House, Yorks
1758	George III. m. Charlotte of Mecklenburg-Strelitz			Kedleston, Derbyshire
1759		Mrs. Jordan & Morland &—P.	Peace of Paris	Adelphi Terrace
1760				
1761		George Washington		
1762		Beethoven &—M Wordsworth &—Pt.	Ministry of Lord North and American War of Independence	
1763	George III. m. Charlotte of Mecklenburg-Strelitz	Warren Hastings Sir Walter Scott &—W.	Liberty of Press established	
1764		Coleridge &—Pt.		Ely House, Dover Street
1765		Southey &—Pt.		
1766		Turner &—P Jane Austen &—W.	Battles of Lexington and Bunker's Hill	
1767		Charles Lamb &—W W. S. Lander &		
1768	George III. m. Charlotte of Mecklenburg-Strelitz	John Constable &—P.	Declaration of Independence	Summer House, Strand
1769			Surrender of Burgoyne at Saratoga	
1770			French Alliance with America	
1771		Burke	Gordon Riots	
1772		William Pitt the younger	Treaty of Versailles	Newgate Prison
1773	Louis XVI. of France	Lough Hunt &—Pt.		
1774		Thomas de Quincey &—W.		
1775		Edmund Keay &		
1776		Lord Byron &—Pt.		
1777			The Regency Bill. French Revolution	Custom House, Dublin
1778	George III. m. Charlotte of Mecklenburg-Strelitz	Shelley &—Pt		
1779			Execution of Louis XVI. War with France	
1780			Victory off Ushant	
1781		Kraits &—Pt Carlyle &—W.		
1782		Corot &—P.		
1783	French Revolution	Schubert &—M.	Battles of Cape St. Vincent and Camperdown	
1784			Battle of the Nile	
1785		Thomas Hood &—Pt.		
1786				
1787				
1788	Napoleon Bonaparte First Consul			
1789				

A.=Architect.

P=Painter.

Pt=Poet.

S.=Sculptor

W.=Writer.

M.=Musician.

16th-Century Chart, facing p. 1.

17th-Century Chart, facing p. 81.



*Photo by Peter Murray*

The old East India Wharf, London Bridge, c. 1710





*Engraving in "Vulgar Britannicus"*

A Coffee-house Interior in the time of Queen Anne

The eighteenth century was a period of tremendous happenings. At home Great Britain was altered from an agricultural into an industrial country; abroad, there were great wars, which were to lay the foundations of our present empire. It is a period of history which is worthy of the closest study, because we are still feeling the effects of decisions which were arrived at then.

The Union with Scotland, in 1707, removed trading restrictions between England and Scotland, and this was the commencement of the commercial success of the Clyde, and of Glasgow's prosperity; ships sailed from that town to America and brought back tobacco.

The war with the American Colonies of 1775-82, was a sad and hopeless business. Among the Americans, the descendants of the Pilgrim Fathers, who had fled from tyranny and persecution, had little cause to love us, and the war afforded our old opponents, the French, an opportunity to aid the colonists in 1778. The treaty which acknowledged the independence of America was the Peace of Versailles, 1783, and this was followed by some ten years of peace.

Australia was visited by Captain Cook on his voyage of 1768-71, and colonists went there in 1787. This, with the conquest of India, was to have great influence on shipping and trade. An idea of the scene when ships sailed from London Bridge to India can be got from Monamy's delightful painting (Pl. 33).

Then, as if the eighteenth century had not had enough of war already, the French Revolution of 1789 led up to the greatest war in which England had ever been involved, and which was to last for some twenty-two years and involve a whole continent. France presented the miraculous spectacle of a nation which, after apparently tearing itself into pieces by revolution and anarchy, became the greatest land power in Europe. The genius of Napoleon was such, that it seemed as if all the nations must pass under his power, and this would have



FIG. 81.—  
Soldier, 1742

been the case but for our navy, and the sea power which Bonaparte could not break.

Holland was weak at this time, and, between the devil and the deep sea, lost to us her colonies of Ceylon and Cape of Good Hope. The battles of Cape St. Vincent, 1797, The Nile, 1798, and Copenhagen, 1801, led up to the short peace of 1802-3, and then came that great historic encounter, the battle of Trafalgar, of October 21, 1805, when Nelson met his death but preserved our liberty. This battle formed the turning-point of the long struggle, and made it possible for us to go to the support of Spain when attacked by Napoleon in 1808, and this campaign again led up to Waterloo in 1815.



FIG. 82.—  
Soldier, 1742

We have gone into the detail of these wars and rumours of wars in the eighteenth century, because we think it may lead to a clearer understanding on other points. The wars gained us great additions to our empire, and so extended trade and the supply of raw material on which it exists. This stimulated industry, and its handmaid invention; we shall see later what developments there were in this direction. This growth of industrialism shifted large masses of people from country to town, to supply the labour for the new mills, and yet the wars, at the same time,

confronted the country with the necessity of raising armies and large quantities of food-stuffs to feed the increasing population of the towns. Imports from the Continent were frequently stopped, and all this had a great effect on our system of farming and land-holding.

But to save being wearisome, we will now leave general conditions for a little and turn to the appearance of people. Here we shall find that the beginning of the eighteenth century saw the advent of the coat and waistcoat, such as are worn to-day. The long tunic and vest of Charles II's reign were changed gradually into a waisted coat, which was wide in the skirts and stiffened with whalebone to make it stand out. The



Costume of the Eighteenth Century  
Sixteenth-Century Costume, Pl. 4.  
Seventeenth-Century Costume, Pl. 16



waistcoat, or vest, was still long and straight, and reached to the tops of the stockings, which were rolled over the breeches above the knee. The sleeves of the coat were still short, ending in wide cuffs, to show the full white shirt beneath.

The first man in our illustration, Pl. 35, is probably a country gentleman, and therefore his dress is sober, but a beau of the period was very ornate indeed: his coat was of silk, satin, or velvet, elaborately laced; a snuff-box lay in his pocket, with which he made great play; at his side a slender sword, and under his arm he carried a clouded amber cane. Cravats were still much the same shape, and although, after

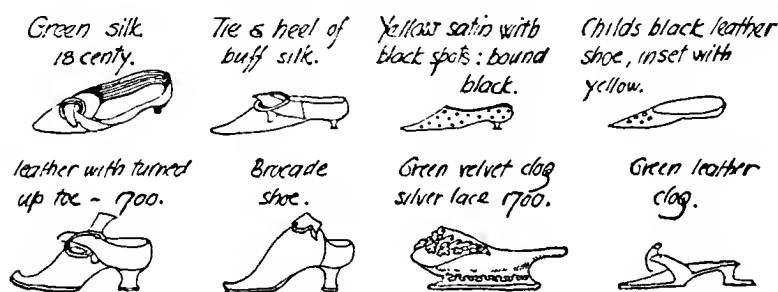


FIG. 83.—Shoes from the Victoria and Albert Museum,  
South Kensington

the battle of Steinkirk, a black stock came into fashion, called the "Steinkirk," the general form remained unchanged. Wigs were usually tied in the nape of the neck, and were called "tie wigs," those for dress occasions being perfumed, powdered, and curled; three-cornered hats of dark felt were worn laced, but without feathers, these now being confined to the army only. While wigs were the mode, men's heads were close shaven beneath, and in the morning when they were at home it was the custom to wear instead of the wig a nightcap, or sometimes a turban, and a morning gown, or dressing-gown as we should now call it, often of beautiful material, and enriched with elaborate embroidery.

The second figure in the illustration, a young girl, is evidently not one of the fashionable throng. Her clothes are those of a well-to-do woman, possibly a squire's daughter,

and though of fine material and colour, they bear none of the exaggerated details seen at the Court and in the world of fashion. Her hair is dressed in ringlets, and is covered with a little lace cap and a wide straw hat. A high wig was often worn by ladies in town, with rows of curls above the forehead. Skirts also were more elaborate at the Court, and were much befrilled, and stretched out on hoops round the hips, with



FIG. 84.—Bagnigge Wells, 1776

panniers of the material draped to the back, and falling in a tail to the hem of the dress. Queen Mary, wife of William III, set the fashion for wearing chintz and printed calicoes, and from this time an immense variety of variously patterned materials came into use. Hooded cloaks were still worn out of doors, and ladies went abroad in muddy weather in

pattens and clogs. A very interesting collection of these can be seen, together with shoes, in the Victoria and Albert Museum, South Kensington, Fig. 83. Some of the pattens are covered in leather, and some with velvet sewn with gold braid, and often shoe and clog are made to match. As time went on, hoops became larger and head-dresses smaller; in 1744, when hoops reached their largest proportions, the hair was closely dressed, and a little close-fitting cap was worn, often surmounted by a straw hat "*à la bergère*." This corresponded with the "*Watteau*" period in France. But it did not last long, the craze for artificiality grew, and ladies' head-dresses grew in proportion. Greased, powdered, and curled, dressed high







Typical Figures and Scenes in a



Street in Eighteenth-Century London



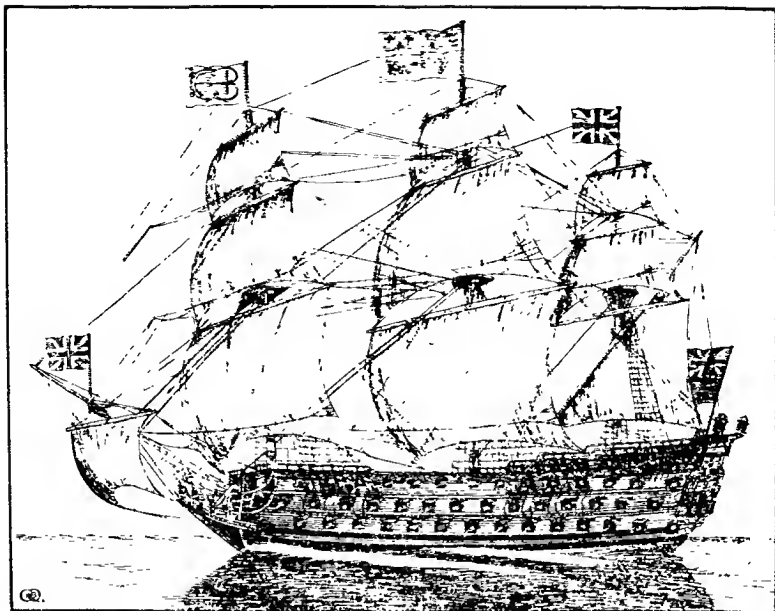
over enormous cushions, and surmounted by imitation fruits, flowers, and even ships, the size of fashionable heads became so vast, that women were often compelled to travel in their sedan chairs with the roof open.

It is said that ladies were obliged to sleep in these erections, and at home in the daytime a large mob cap was worn over all, with ends that crossed beneath the chin, and tied at the back of the neck. Face patches were worn by all. Hoops were smaller, as will be seen in the second lady in the illustration, and ruching and pleating is much in evidence. On looking at the gentleman with her, we can see how coats have altered. Skirts gave place gradually to a tight coat, cut away into close-fitting tails. Knee breeches were fastened over the stockings below the knee, and shoes had red heels. We have not enough space to tell of all the different shapes of wigs and shoes that followed one another through the eighteenth century. They were many and varied, and shoes especially can be splendidly studied if a visit be made to the Victoria and Albert Museum, South Kensington, where also is a fine collection of costumes of the century.

In 1785 powder and mobs began to pall, and ladies affected curls and Leghorn hats, and the studied simplicity seen in Sir Joshua Reynolds' later portraits. Pantaloons, reaching to the middle of the calf, came in for men and striped silks were worn by them on dress occasions. Men's own hair was worn long, and Fox, who led the fashion, dressed in a more careless and negligent manner than had been seen before.

Horace Walpole in 1791 wrote: "I do not know the present generation by sight." Men "in their dirty shirts and shaggy hair have levelled nobility as much as the mobility in France have." A garment called the "Caroline wrapper" came into fashion, such as is seen on the last lady in our illustration—a garment still full in the skirts, but with the waist-line high, and tending slightly towards the classical form, which in the beginning of the nineteenth century became the rage.

In 1795 a tax on powder put an end to all powdered hair. Swords ceased to be worn, and men began to carry umbrellas! Thus ended the age of powder, patches, and brocade, and we can return to the doings of the navy.

FIG. 85.—The *Royal George*

Galley, Fig. 9. Galleon, Fig. 10. *Ark Royal*, Fig. 11.  
Seventeenth-Century Ship, Fig. 53. Clipper, Fig. 86

We saw at the beginning of the chapter what a considerable part our sailors played at this time. Our illustration, Fig. 85, is of the *Royal George*, one of the famous ships of the eighteenth century. Mounting 100 guns, her tonnage was 2047 tons; the length of keel 143 feet 5½ inches; beam, 51 feet 9½ inches; depth, 21 feet 6 inches. Built at Woolwich, she was launched in 1756, the year before William Pitt was made War Minister, and sank at Spithead in 1782. The *Royal George* saw service under Admiral Hawke, and assisted in the defeat of the French at Belle Isle in 1759.

Starting with the hull of the ship, we can still trace the old galley beak head, that we have noted as characteristics of the sixteenth and seventeenth centuries, but this feature was soon to disappear, and Nelson's flagship, the *Victory*, built 1775, has bows which form part of the hull in modern fashion—a

loss from the picturesque point of view, but an undoubted improvement structurally. The forecastle is marked, and the poop, but not in so pronounced a fashion as before. The three poop lanterns, with another in the main-top, gave by night the sign of a flag officer's ship. So far as rigging is concerned, the *Royal George* has a sprit-sail under the bowsprit, but the sprit topmast and sail has gone, and the jackstaff takes its place for the Union Jack. Triangular head-sails were also in use by this time, and by the middle of the eighteenth century stay-sails, on the stays between the masts, were common. The sailing diagram in the sixteenth century (Fig. 8) explained the uses of these, and how they held the ship in the wind for a longer period in coming round.

We have in the drawing square sails on the foremast and mainmast, and on the mizzen we still have a lateen with square sails over. After this the lateen has an interesting development. First the fore part was cut off, turning it into a four-sided sail, then all the sail in front of the mast went, but the yard still projected. Then the yard in front was cut off, and by this time the sail had become the spanker, or driver. Then about 1840 the Americans put a square sail in front of the driver, which was called the cross jack. Head sails necessitated the jib-boom being added to the bowsprit, and the dolphin striker was placed underneath to embrace the whole and resist the strain of the head sails.

These were the ships which led up to those of Nelson's times, and great art and cunning was needed in their handling. At Trafalgar our sailors had to depend on guns with a range of only 400 to 600 yards, and they just lobbed shot at the French. We lost 1609 killed, wounded, and drowned, the French 4528, the Spaniards 2405, and no ships were sunk. Nowadays, the torpedo has a range of four to five sea miles. At the battle of Jutland, on May 31, 1916, which like Trafalgar was a turning-point in a great war, Beatty opened fire at about 18,500 yards, and the gunners fired at a smudge on the horizon they imagined to be the enemy.

There is an interesting note on the design of eighteenth-century ships, in the catalogue of the Naval and Marine Engineering Collection in the Science Museum at South

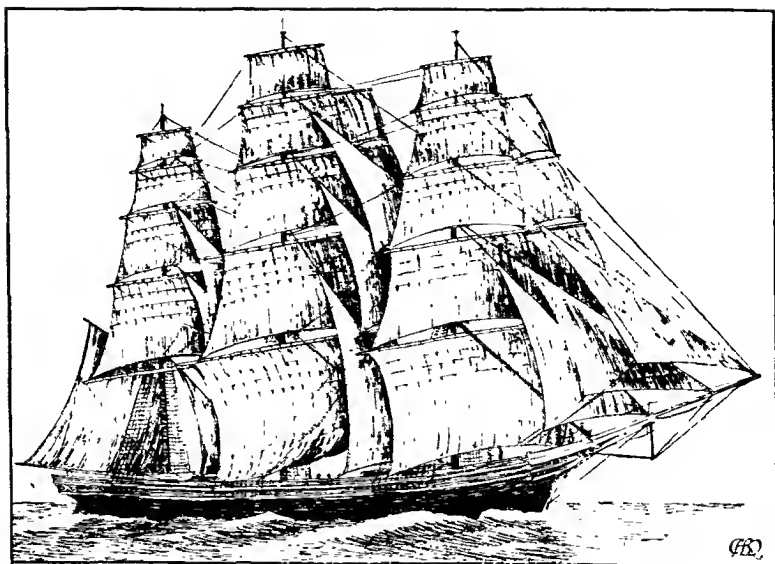


FIG. 86.—A Tea Clipper

Galley, Fig. 9. Galleon, Fig. 10. *Ark Royal*, Fig. 11.  
Seventeenth-Century Ship, Fig. 53. Eighteenth-Century Ship, Fig. 85

Kensington, where all mechanically-minded boys should go. "A great obstacle to progress was created in 1719 by the English Navy Board, who, satisfied with the performances of existing types of vessels, laid down a fixed scale of dimensions and tonnage for ships of each class, thus leaving no power with the designers of adapting the vessel's displacement to the increasing weight of armament and other changes. This remained in force for nearly a century, until the demonstrated superiority of French vessels of equal rating initiated a greatly improved scale of dimensions."

So standardisation spelt stagnation in the eighteenth century, as it still does to-day. The next illustration, Fig. 86, is of a tea clipper, dating from about the middle of the nineteenth century, so that properly speaking it is outside the period of the book. As, however, the clipper marked the final development and culmination of the sailing ship before steam came in, it was felt that it must be illustrated. The performances of these boats were really wonderful. Tea does not improve by

being at sea, so premiums were paid for speedy voyages, and the boats were built to obtain this end. The trading ship before this had been of a shorter and more tubby design, not more than four times the beam in length; the clipper was five to six, and the lines of the hull were as beautiful as those of a modern yacht. The gracefully rising bows show that the boat could sail into the wind. The clipper carried a tremendous amount of canvas. Starting with the head-sails, we have three of these, though sometimes four were carried, the lower being the fore-topmast staysail, then inner, outer, and flying jib. The jib-boom, braced with the dolphin striker underneath, is shown in the sketch. The foremast and mainmast have their foresail and mainsail, and these with the mizzen are well fitted with topsails, top-gallants, and royals. At the stern there is the driver, or spanker, the lincal descendant of the fifteenth-century lateen. Staysails were fitted on the stays between the masts, and studding-sails on booms projected from the yards of the square sails. Thus we have the culmination of the art of sailing. The clipper was good before the wind by reason of her square sails, and could steal into the wind with the aid of her head- and stay-sails and spanker. We illustrate the *Cutty Sark* in Vol. III, Fig. 177, p. 213. Here to our great sorrow we say good-bye to the sailing ship, and wish that our drawings had been a little livelier.

In the beginning of the chapter we had so much to say about soldiers, that before we advance too far it may be as well to find out something of their weapons. The flintlock was an English invention of the beginning of the seventeenth century, and remained in use until superseded by the percussion cap fired on a nipple, early in the nineteenth.

Having discussed war and empire, we can now turn to industry and invention, which was to have so large an effect on eighteenth-century people. We have already seen in the preceding centuries how man was always striving, even with musical instruments, to invent machines to do work instead of working by hand, and until the eighteenth century he had to depend on wind and water for his power. The eighteenth century was to make steam the practical form of power, and its use revolutionised industry.



It may be of interest if, before we discuss the development of the power loom, we describe the hand spinning-wheel. This beautiful little machine, see Fig. 87, was introduced in the sixteenth century, and took the place of spinning by a hand

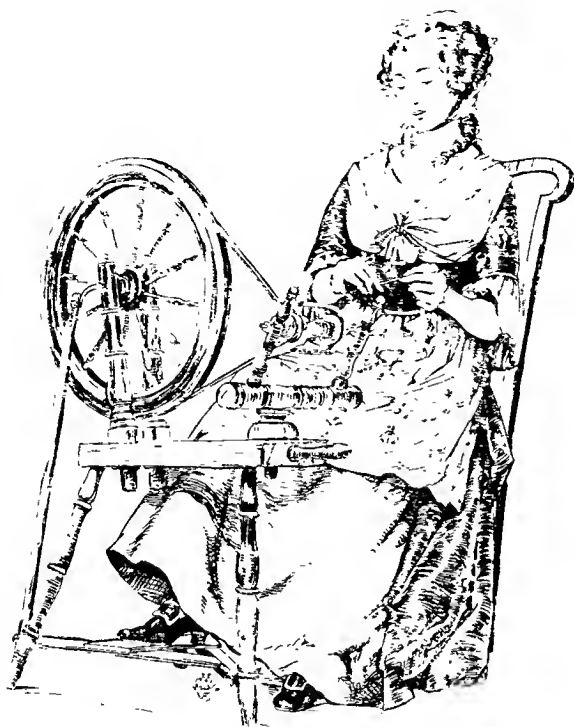


FIG. 87.—Spinning

spindle as described in Chapter IV, Vol. I. The right foot, acting on a treadle, turned the wheel by the connecting-rod and cranked arm to the wheel axle. The wheel, by driving bands, turned a horizontal spindle, and it required a certain practice to turn the wheel regularly, and not allow it to reverse action. The spindle was fitted with a pair of wooden wings called

fliers, and fitted with little wire hooks; there was a reel on the spindle, and a small grooved wooden wheel which took up the drive from the driving wheel. As to the method of spinning, the preparation of the carded wool was described in Vol. I. A short length of yarn, already spun from the wool, was threaded through the hollow end of the spindle, and passed out of a hole in the side; it was then threaded through the wire hooks in the fliers, and tied to the reel. The thread was wound on to the reel as it was turned by the wheel, and the twist which is necessary to make the yarn was given by

the action of the fliers. If a piece of darning wool is pulled to pieces, it will be found to consist of many short hairs of varying lengths, kept together by twisting. So in spinning, some carded wool was put on a distaff placed on the wheel framing, or a portion called a rolag was held in the hand, and the art of spinning consisted in feeding out the wool, so that a thread of even thickness was twisted by the action of the fliers. String, rope, and all sorts of threads are made in this way. There is a delightful little handbook called the *Story of a Homespun Web*, by Mrs. Godfrey Blount, published by J. M. Dent, which goes into full details. Knowing how yarn used to be spun, we can now consider the various steps which were taken in the eighteenth century to alter all this.

In the first half of the eighteenth century, the masters found the yarn and gave the work out to the handloom weavers; these men did their work at home, or in their own little workshops, and though they had to work hard, had the satisfaction of being their own masters. The yarn was made by spinners, and it took ten spinners to keep one weaver at work. Attempts were made to remedy this, and in 1764 Hargreaves invented the spinning jenny; this consisted of a horizontal fly-wheel, which drove as many as eight vertical spindles and fliers. The machine was worked by hand, and enabled the spinner to keep pace with the weaver. Arkwright still further improved spinning, and in 1779 Crompton perfected what was called a "mule," which, by incorporating the good points of Hargreaves' jenny and Arkwright's machine, made the spinner able to produce yarn faster than the weaver could weave it. Side by side with the spinners, the weavers were improving their looms, and it was Kay's invention of the fly-shuttle which was the first step in the chain of invention, because it at once doubled the weavers' output. Before this date, the loom was worked as described in Chapter IV, Vol. I, and the shuttle, with its weft, had been thrown by hand from side to side through the warp; in the fly-shuttle this operation was reproduced by a mechanical arrangement.

With the addition of the fly-shuttle, the loom remained as before, until, in 1785, a clergyman, Cartwright by name, who, until he visited Arkwright's mill had never seen a loom,

invented one worked by water power, and in 1789 Cartwright, who had set up a factory, installed a steam engine.

Primitive steam engines had been used since the end of the seventeenth century, notably Thomas Savery's of about 1700. It was a kind of steam vacuum pump with elliptical receivers, looking rather like a hydraulic ram, and was used for pumping water from mines. But it was James Watt, who started work in Glasgow in 1756, who finally perfected this form of power, about 1776. In 1777 he wrote to his partner, of a pumping engine he had fixed in Cornwall: "The velocity, violence, magnitude, and horrible noise of the engine give universal satisfaction to all beholders." The new form of power was rapidly applied during the close of the eighteenth century to flour, saw, and silk mills, and the reign of wind and water power was over. See the account in Vol. III.

We have seen how the wars of the eighteenth century added to our empire and developed trade. As our colonists went to the new countries they sent home raw materials, and took in exchange the goods manufactured from them. It was a time of great expansion, and speculation was rife. Many people saw the chance of making fortunes, and the pity was that in doing so they inflicted great hardship on others. This came about because of the upheaval consequent on the new machinery throwing out of employment many of the handicraftsmen, who were perhaps too old, or too conservative, to take to the new methods. We have seen how the old weavers did their work at home, and this was possible when they themselves supplied the power which worked the hand-loom, but it was impossible when the steam engine worked the power-loom. All the workmen then had to come to the factory where the power was; these were built without any regard for what are called "the amenities of existence." Cottages had to be built close to the mills, and as people were so anxious to get rich, they had not time to think about light and air, sunlight and health, so the squalid industrial town came into being, with all its problems affecting life and happiness. It was not until 1909 that the Government of that day brought in a Town Planning Act, which specified that such a state of affairs could no longer continue, and that "amenity,"

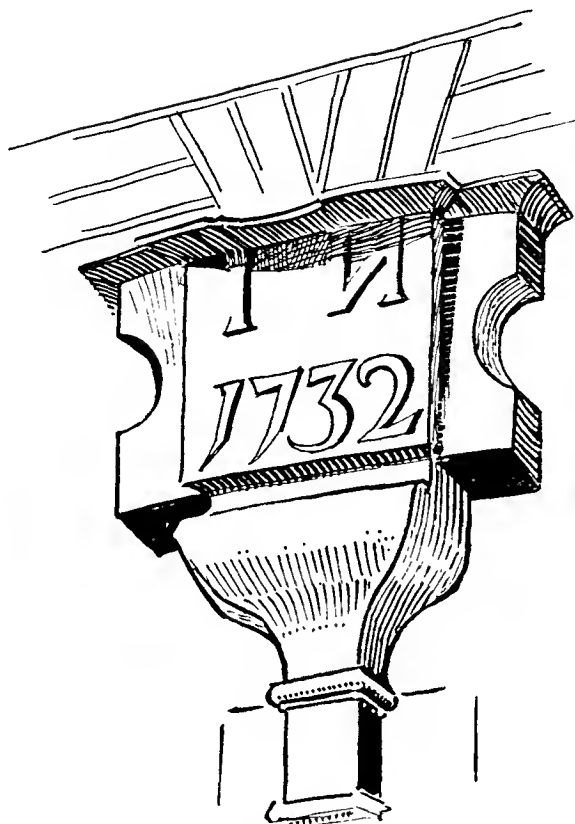


FIG. 88.—A Lead Rain-water Head, from Compton Wynyates,  
Warwickshire

or the quality of being pleasant and agreeable, must be considered in planning towns and building houses.

To revert to the eighteenth century, the many wars were a drain on the man-power of the country, and at the same time stopped imports from the Continent. The industrial developments drew men from the country to the new factories and towns which were springing up, so that the farmers were confronted with the problem of increasing the supply of food-stuffs, with in all probability fewer men to help them. All this brings us back to the land question again, and we

apologise to our readers for the constant way we harp on this subject; yet we must do so, because it is important; but this is really the last time.

The eighteenth century was destined to see the culmination of the enclosures to which we have referred, but the old open-field system of agriculture (see p. 35) still existed over very large areas. Improved methods were being urged, and Jethro Tull published his book, *Horse-Hoeing Husbandry*, in 1733. He advocated careful selection of seed, and planting in furrows instead of broadcast, so that the land could be hoed and cultivated in between the rows. The old farmers on the open-field system were too conservative to adopt his methods, and it was left to the larger landowners, working as individuals, to demonstrate the soundness of Tull's teaching. Lord Townshend was another pioneer. We have already enjoyed our peep at his family house, Raynham Hall, Norfolk (Pls. 21, 22), built by his ancestor, Sir Roger Townshend, in 1636. It was for this Lord Townshend that Kent remodelled the house (p. 96). Townshend believed in alternating turnips, grasses, and corn, and by so doing he provided winter food for his cattle, and saved letting the land lie fallow once in three years, as the open-field farmer did; he is also reputed to have introduced "marling" and so transformed the fertility of some of the difficult light Norfolk soils. More stock could be kept, which meant more manure to fertilise the soil, and so increased production of both corn and meat. Townshend's methods were so successful that he was mockingly nicknamed "Turnip," though it was soundly suggested that the term would be more fittingly applied to the heads of those who sneered at him.

Arthur Young (*b.* 1741, *d.* 1820), an advocate of enclosing, said of Townshend's work: "Thirty years ago it was an extensive heath, without tree or shrub, only a sheep walk to another farm. Such a number of carriages crossed it, that they would sometimes be a mile apart in pursuit of the best track. Now there is an excellent turnpike road, enclosed on each side with a good quick-set hedge, and the whole laid out in enclosures and cultivated on the Norfolk system in superior style. The whole is let at 15s. an acre, ten times the original value."

Young became the Secretary of the Board of Agriculture in 1793. He advocated reclaiming the wastes, breaking up commons, and doing away with the open-field system, and between 1793 and 1809 it is estimated that about  $4\frac{1}{2}$  million acres were added to cultivation in this way. The Napoleonic wars rendered such a course inevitable, and the open-field system was doomed when it was found that by enclosure the country could be fed, but great hardship was inflicted on the small copy-holders, who held a few acres in the common fields, with grazing rights on the commons and wastes. They led a healthy, interesting life, and were sturdy types. Too often their small holding was taken from them, as in More's words, by "coveyne and fraude," and they drifted into the towns to swell the volume of misery there, and to create new problems for later generations.

Bakewell, a Leicestershire farmer, born in 1725, greatly improved sheep and cattle breeding, and increased them in size and consequent production of meat.

Fig. 89 gives some of the eighteenth-century types of ploughs. Small, who made No. 2, established works in Berwickshire in 1763, and died about 1793. He was the first to invent a cast-iron turn furrow. No. 3 is interesting, because it was probably the first iron plough. Young, in his *Agricultural Report on Suffolk* in 1804, mentions a plough made of iron by a "very ingenious blacksmith of the name of Brand . . . no other in the kingdom equal to it." Brand died at the end of the eighteenth century. Nos. 1, 2, and 3 are all swing ploughs. The plough head was an important part of this implement, and the depth of the furrow was regulated by the position at which the pull was applied here, or by the ploughman lifting, or bearing, on the handles. The Rutland plough was of this swing type, with the addition of a land and furrow wheel at the end of the beam. The swing plough was more suitable for the use of the tenant-farmers to whom the land was let after the enclosures. In the old open-field system a much heavier plough could be used, and pulled by all the village oxen yoked together. There is much more in ploughing than at first meets the eye. The ploughman first measures out the field in strips a chain wide, by putting in sticks against each

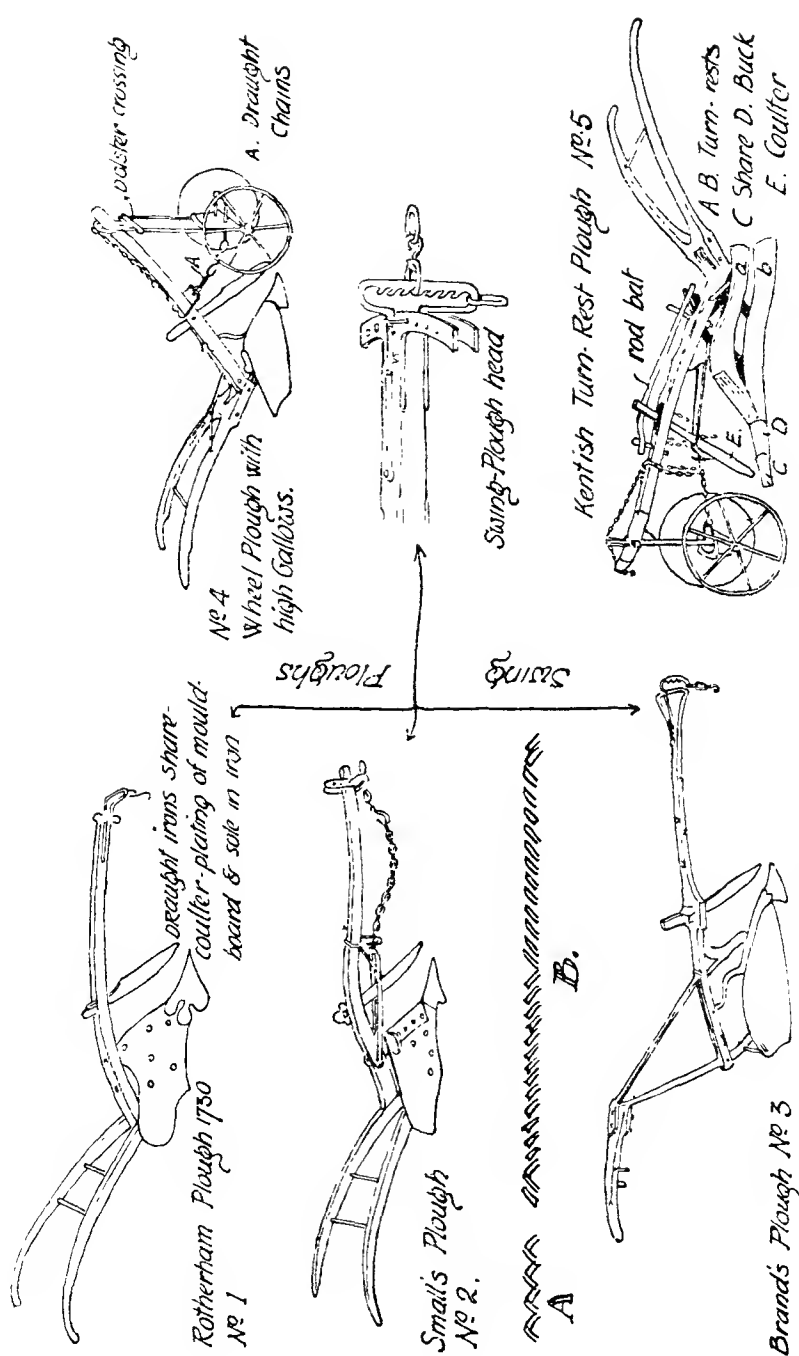


FIG. 89.—Eighteenth-Century types of Ploughs  
Seventeenth Century, Fig. 74

hedgerow. By the way, remember that a chain is the length of a cricket pitch, or 4 rods, which is the countryman's great measure. The ploughman starts by ploughing from one stick to another, and if he is a good man he keeps an absolutely straight line. He does not plough the next furrow immediately alongside the first, because this would resolve itself into a series of ridges as A, Fig. 89 ; instead he proceeds along the hedgerow, and his path is called the headland, and strikes the next furrow up from the stick a chain away from the first. In this way he produces the effect shown in B, Fig. 89. The point where the slices cut by the plough incline and meet together is the ridge, and where they part the furrow. These furrows are used for drainage; on wet ground they might be closer together than a chain. Where ploughed land has been put down to grass, you can still trace the line of the old water furrows, and in the late afternoon, with a low sun, the field has a corrugated look to remind you of the days when we could still grow corn.

No. 4, Fig. 89, is an interesting type used in East Anglia. The set of the plough was adjusted by the draught chains.

The Kentish Turn-Rest plough, No. 5, was an exception to this rule, and was designed to lay all the furrow slices in one direction. This was very useful on the side of sloping downs, and the plough went up and down and cut the furrow slices side by side, without any journeys across the headlands. It was arranged in this way. The turn-rest B was removable and reversible, so at the end of the furrow it was taken off, and put on the other side of the plough, and the coulter was

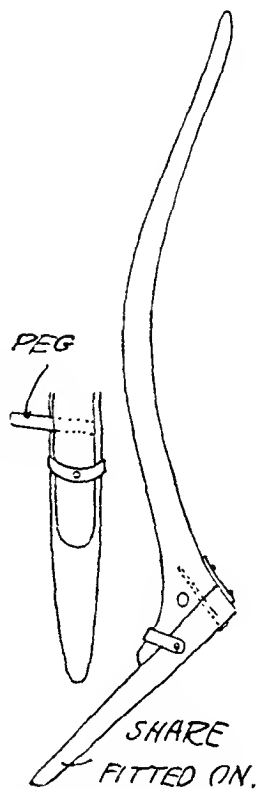


FIG. 90.—Hand Plough,  
West Highlands



## MORE PLOUGHS

adjustable and kept in position by the rod bat. With this ploughing you did not get ridge and water furrows.

We are indebted to Messrs. Ransomes, Sims & Jefferies, of Ipswich, for recommending us to read *The Implements of Agriculture*, by J. Allen Ransome (Ridge-way), 1843, from which we gathered much of our information.



FIG. 91.—The “Crooked Spade”

The last plough we are going to mention is the Hand plough, as Fig. 90, which was and still is used in the West Highlands. Fig. 91, which shows how the implement was used, was made from a sketch in *Harper*,

vol. xi, December 1885–May 1886, and here it is described as the “Crooked Spade” used in Cape Breton by descendants of settlers from the North of Scotland.

Here is a toast which brings in the plough and some sound philosophy at the same time :

“Let the wealthy and great  
Roll in splendour and state,  
I envy them not, I declare it;  
I eat my own lamb,  
My chickens and ham,  
I shear my own fleece and I wear it.  
I have lawns, I have bowers,  
I have fruit, I have flowers,

The lark is my morning alarmer;  
 So my jolly boys now,  
 Here's God speed the plough,  
 Long life and success to the farmer."

You can often see verses like these with farming scenes pictured on amusing china mugs.

We read the other day in a paper that we import each year into England millions of yolks of eggs from China. These may be sold as "Farmyard," and the buyers may not know that the farm was in China. It is an awful thought, and we

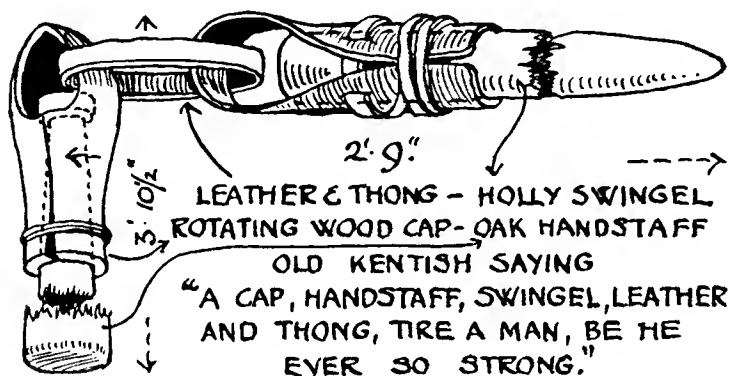


FIG. 92.—Details of Flail

wish the plough could be sped here in England once again, so that we could eat our own lambs, our chickens and ham, and eggs!

After the corn was grown and reaped, it was carried to the barn and threshed with flails, as shown in Pl. 6. Jethro Tull (1730) is credited with having been the first to invent a threshing-machine, because he was "wicked enough to construct a machine which, by working a set of sticks, beat out the corn without manual labour." Fig. 92 gives the detail of the handstaff and swingel of the flail. Made by an old labourer with wood cut out of the hedgerow, his jack knife, and an old boot, it is a clever anticipation of a universal joint.

Writing of agriculture affords us the opportunity to illustrate the last of our windmills, Fig. 93, and we think it is a

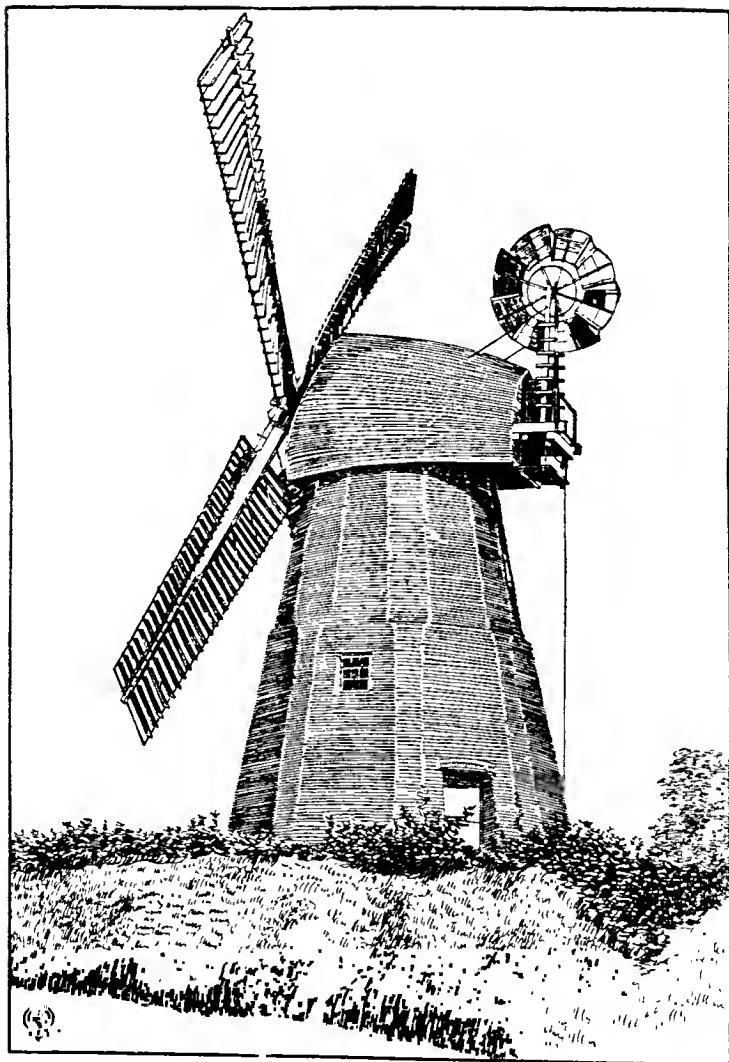


FIG. 93.—A Tower Mill

Post Mill, Fig. 23. Smock Mill, Fig. 75. Handmill, Fig. 94

beauty. This type was called the tower mill, and its mechanism is the same as that described on page 136. This sketch shows how the louvres to the sails are not all fixed in one and the

same plane. The louvres are shown open, but when closed would form a nearly continuous surface, with a twist in each sail rather like that to the propeller of a steamer. If the drawing is examined, it will readily be seen that the wind acting on these sails would rotate them in an anti-clockwise direction. The brick tower is an extraordinarily fine piece of work. The lower plan is octagonal, with the external angles taken off, and in the upper stage is developed in a very simple way into a regular sixteen-sided figure. The old bricklayer who built this must have been a fine craftsman.

It is obvious that methods so successful as those of Townshend and Bakewell, if bad for the small owners, were very good for the landlords, and great fortunes were made. Land which could be let at ten times the original value meant greatly increased rent rolls, so we find that many very wonderful country houses were built at this time, some of them so large as to be more aptly described as palaces. Judged by plan, these are not interesting. The lay-out usually consisted of a central portion containing the reception rooms, with the stables in one wing, connected by a colonnade with the main building, and the kitchens in another. Such a house is described on p. 176 (also Pl. 29), and there is no evidence of any regard for the comfort of the servants, or hardly any recognition of them as fellow human beings; their part of the house was in the basement, and in one of Robert Adam's villas the kitchens are built in a pit, sunk in the ground at some little distance, and connected with the basement of the house by a subterranean tunnel. This plan clearly aimed at expressing the idea that servants, kitchens, and offices did not exist at all. So the eighteenth-century houses are not nearly so human or practical as those of Elizabeth's time, when difficulties were not dodged but grappled with. The keynote of the eighteenth-century house was display.

We emphasise these points, because this book may be read by boys and girls who will design houses later on, and to them we give reminder that architecture is a practical art: if they can arrange a house in which a family can live in comfort, into the rooms of which the sun will shine, and dirt and disease be kept away, they will have rendered good service;

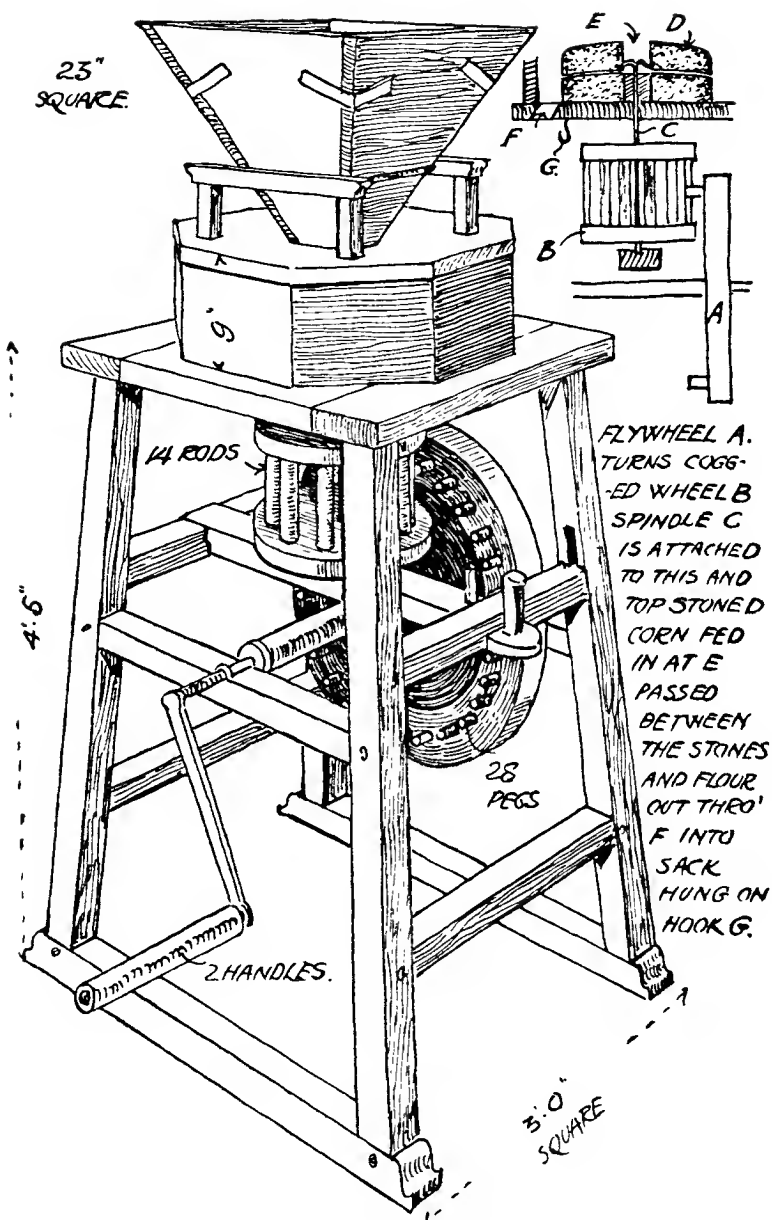


FIG. 94.—Handmill from Long Crichel, Dorset, now in Pitt Rivers Museum, Farnham, Dorset

Post Mill, Fig. 23. Smock Mill, Fig. 75. Tower Mill, Fig. 93.

if they can do this, and add beauty as well, they will be great architects, but if they seek only the latter quality, then they will fail, as did the designers of the larger eighteenth-century houses.

It is perhaps the smaller houses which show the Georgian architects at their best—the pleasant old-fashioned places one finds to-day in almost any country town. The doctor generally lives in one; and the lawyer will have another. The walls are faced with red bricks that have weathered to a delightful mellowness; the sash windows are of pleasant proportions, disposed in a regular way. There is a good robust cornice, which provides a brim to the roof, and in the latter are dormer windows. The doorways are always interesting, and there may be some fine iron railings and gates. Internally the basement kitchen is generally avoided, and the rooms are planned for comfort rather than display. Walls are pleasantly panelled, and the staircases good. They are eminently houses to live in.

Our illustration, Fig. 96, shows a house built in 1701, right at the beginning of the eighteenth century, and it may have been designed by Wren or one of his pupils; undoubtedly it was taken as a model for the other houses of this type to which we have just referred, though this particular one is built of stone. It is known as Mompesson House, and was



FIG. 95.—Bristol Ware

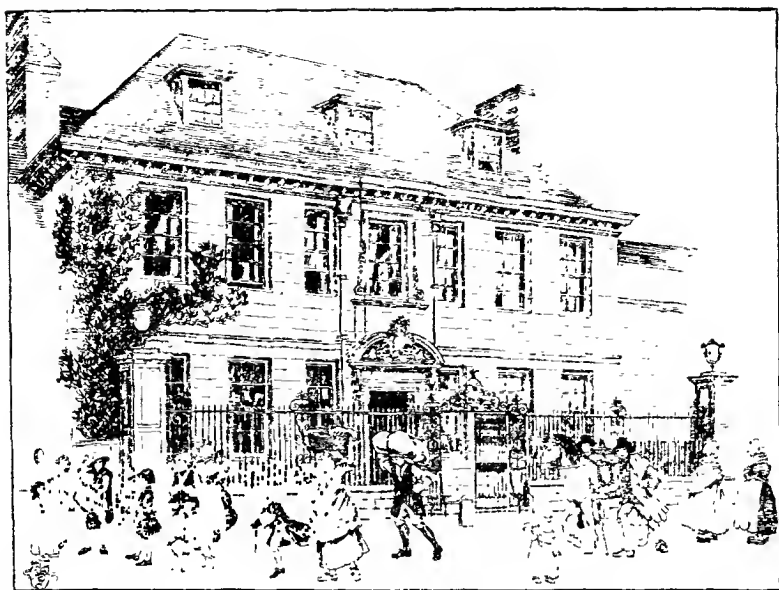


FIG. 96.—An early Eighteenth-Century House, in the Close, Salisbury

Timber-framed House, Fig. 15. Sixteenth-Century Stone House, Pl. 9.  
Seventeenth-Century House, Pl. 21. Eighteenth-Century Town House, Fig. 97

for long the Judge's Lodging. Inside are some good interiors and a very fine staircase. In design this house is very simple and unpretentious, yet full of dignity. It is beautifully proportioned, and the spacing of the windows is admirable. The plain walling surfaces at the sides are used in contrast to the richer treatment of door and window over, and the composition is bound together by the cornice. Across the whole front is spun a web of beautiful wrought ironwork, which shows against the stone like so much lace, and this has a just admixture of richness and plainness. The roof is covered with red tiles, and it should be noticed how the shape of the house is an oblong, which can be covered with plain slopes, hipped at the angles, without any gables. We saw in the Middle Ages how the house started as a hall with a roof of its own, around which were grouped the solar at one end and the kitchen at the other, and the appearance was rather that of a collection

of buildings grouped together. Our present illustration shows how in the course of centuries these all merged into one building, under one roof.

The windows of the house should be noticed. Up till now we have only seen the casement variety, where the opening part, generally in iron, was hinged at the side like a door. In Fig. 96 we meet for the first time what are known as sash windows. Those at Raynham Hall (Pl. 21) were inserted about 1730, nearly a century after the house was built. The frames of these are hollow boxes used to conceal weights, which, with lines running over pulleys, counterbalance the sash. This type of window was not used in England until the end of the seventeenth century, but from a book called *A Journey to Paris*, published in 1698, we hear that they were regarded as an English invention. "The Marchal very obligingly showed us his own apartment, for all the rest of the house was full of workmen. He showed us his great sash windows; how easily they might be lifted up and down, and stood at any height, which contrivance he said he had out of England, by a small model brought on purpose from thence, there being nothing of this poise in windows in France before."

This window question had a great deal to do with the architectural appearance of houses. From Gothic times down to those of Elizabeth and James I, windows were formed by placing openings side by side, the stone or wood division between being called a mullion; sometimes they were divided in their height by horizontal transoms. It was a very useful type, because one could arrange windows to almost any size, by bringing the requisite number of openings or units together. The glazing was in small pieces of glass, leaded up either in plain oblongs, diamond-shaped lozenges, or pretty geometrical patterns. Inigo Jones does not seem to have troubled very much about the filling in and glazing of his windows, and used wooden frames and casement windows with lead glazing. Then came sash windows, in which the sashes were divided up by wooden bars, and this necessitated the use of larger sheets of glass than was the case with lead glazing. The French, though we gather that they experimented with these, never adopted them, and still use large casement windows, generally



*Chandos House, London*

FIG. 97.—A Town House, of the later Eighteenth Century

Timber-framed House, Fig. 15. Sixteenth-Century Stone House, Pl. 9.  
 Seventeenth-Century House, Pl. 21. Eighteenth-Century House, Fig. 96

opening inwards with a fanlight over. The old glass was blown, and has pleasant peculiarities. A blow-pipe was put into a crucible of molten glass (Pl. 30), and a sufficient quantity brought out on the end; this was blown, and then the blow-pipe was rapidly twisted round and round, with the result that a large thin disc was formed at the end of the blow-pipe. From the outer parts of this were cut the panes of glass for the windows, and the centre where it had been attached to the blow-pipe was thicker, and had a knot when broken off, which formed the bull's-eye one sometimes sees in old windows. This old blown glass is not quite regular, but looks jolly in use, and gives the house a lively appearance, because as one walks past, the light is caught and reflected from the different surfaces, which are not all in the same plane.

Fig. 97 shows a town house of about 1771, typical of the work of Robert Adam the architect. The exteriors of his houses were generally very simple, depending for effect on a skilful disposition of well-proportioned windows; there might be a string course at the level of the window sills, and the front of the house was usually finished with a good cornice. The small amount of ornament used was centred on the doorway. In this case we have fluted columns of the "Doric" order, and in the entablature over, the lower member called the architrave has been omitted, with the result that the frieze rests directly on the top member, or abacus, of the cap to the column. This kind of ornament, and the graceful fanlight over the door, are typical of Adam's work. The front railings should be noticed, with the lantern holders, which were necessary before the days of gas; on the standards which support these are cone-shaped link-extinguishers. The link-boy, when he had lighted you home, extinguished his link by pushing it up into the cone. The chairmen, with their sedan, show a very usual method of going about London in the eighteenth century. We have drawn one in colour on plates 36 and 37, as part of a typical street scene of mid eighteenth-century London, on which Dr. Johnson appears.

The eighteenth century was a great time for the amateur architect. The Englishman who had been content to live on his land in Elizabethan times, had for his descendants in the eighteenth century men who did not feel that their education was complete unless they had made the Grand Tour. They came back from Italy full of contempt for their old homes, and proceeded to dot about on the countryside exact reproductions of Italian villas. Practical considerations were abandoned, and no house was thought fit to live in unless it followed the rules laid down by Palladio. He was an Italian architect, born in Vicenza in 1518, where he did most of his work, and died in 1580. Architecture became an exact art, and a matter of rule, and the amateur designed houses according to Palladio, on the rules laid down in Gibb's *Book of Architecture*, 1728, or Isaac Ware's *Compleat Body of Architecture*, 1756.

Lord Burlington was one of the amateurs, and a good tale is told of a house he designed for General Wade, who,

apparently not finding it comfortable, was advised by Lord Chesterfield to take a house on the opposite side of the road and look at his own.

There is an interesting account of Buckingham House, built in 1705, which stood where Buckingham Palace now is, looking down the Mall. The house was bought by George III in 1762, and was known afterwards as the Queen's Palace. It had a central block, and side wings, connected with open colonnades. This is how the duke described his home and



FIG. 98.—Trap-ball

life: "I rise now in summer about seven o'clock, from a very large bed-chamber, entirely quiet, high, and free from the early sun, to walk in the gardens . . . my iron palisade that encompasses a square court, which has in the midst a great basin with statues and waterworks, and, from its entrance, rises all the way imperceptibly, till we mount to a terrace in front of the hall." At the sides of the court were two wings joined to the house "by corridors, supported by Ionic pillars. In one of these wings is a large kitchen thirty feet high, with an open cupola on the top: near it are a larder, brewhouse,

and laundry, with rooms over them for servants; the upper sort of servants are lodged in the older wing, which has also here wardrobes and a storeroom for fruit. On the top of all, a leaden cistern, holding fifty tons of water, driven up by an engine from the Thames, supplies all the waterworks in the courts and gardens, which lie quite round the house, and through one of which a grass walk conducts to the stables, built round a court, with six coach-houses and forty stalls.

"To the gardens we go down from the house by seven steps, into a gravel walk that reaches across the garden, with a covered arbour at each end of it. Another, of thirty feet broad, leads from the front of the house, and lies between two groves of tall lime trees, planted in several equal ranks, upon a carpet of grass: the outsides of these groves are bordered with tubs of bays and orange trees. At the end of this broad

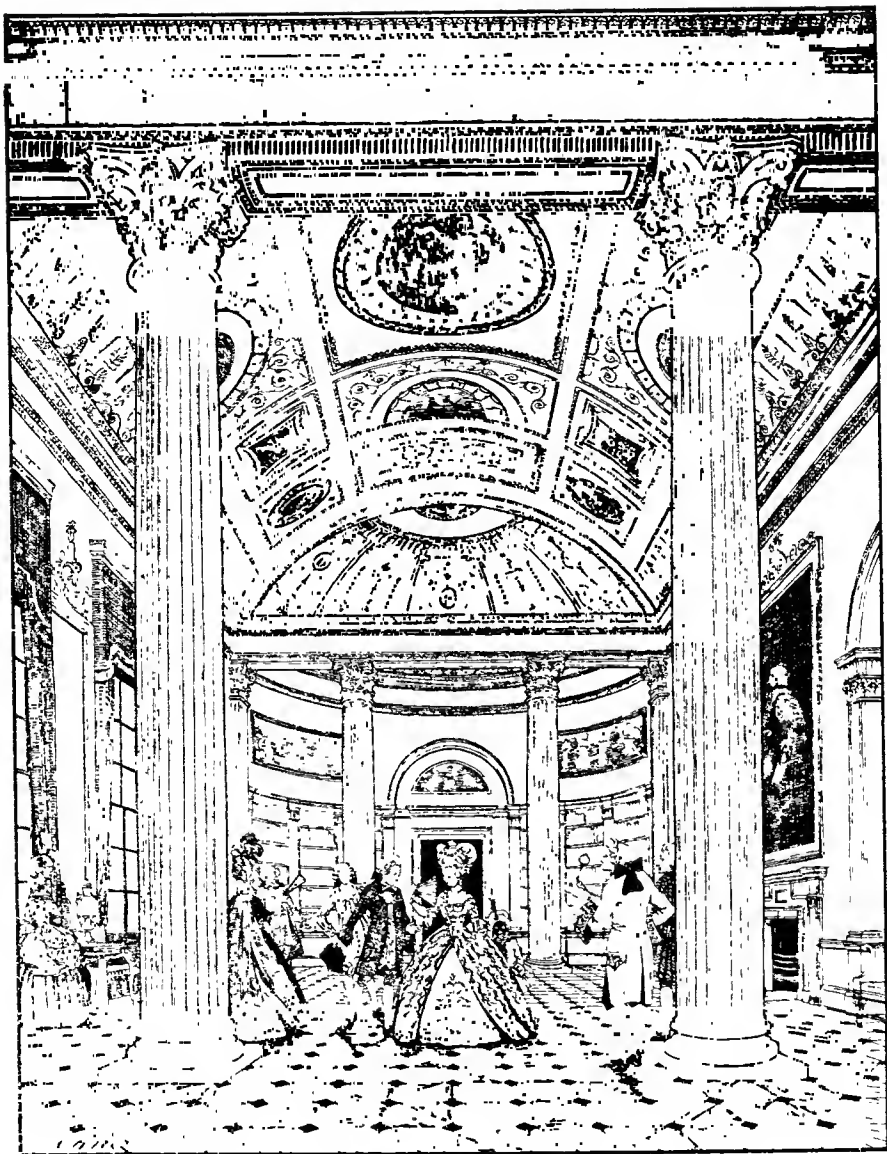


FIG. 99.—The Great Room at Kenwood, Highgate, N. London  
Designed by Robert Adam in 1767

Sixteenth-Century Hall, Fig. 28.      Seventeenth-Century Saloon, Pl. 22

walk, you go up to a terrace four hundred paces long, with a large semicircle in the middle, from whence are beheld the queen's two parks, and a great part of Surrey: then going down a few steps, you walk on the banks of a canal six hundred yards long and seventeen broad, with two rows of limes on each side of it.

"On one side of this terrace a wall, covered with roses and jessamines, is made low, to admit the view of a meadow, full of cattle; and at each end a descent into parterres, with fountains and waterworks. From the biggest of these parterres we pass into a little square garden, that has a fountain in the middle, and two greenhouses on the sides, with a convenient bathing apartment in one of them, and near another part of it lies a flower garden. Below all this, a kitchen garden, full of the best sorts of fruits, has several walks in it fit for the coldest weather."

So far as the inside of the house was concerned, the entrance court led into "a large hall, . . . the walls of it covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, we go into a parlour, thirty-three feet by thirty-nine. . . . From hence we pass, through a suite of large rooms, into a bedchamber of thirty-four feet by twenty-seven; within it a large closet, that opens into a greenhouse. On the left hand of the hall . . . we go up eight-and-forty steps, ten feet broad. . . . The roof of this staircase, which is fifty-five feet from the ground, is forty feet by thirty-six, and filled with the figures of gods and goddesses. . . . From a wide landing-place on the stair's-head, a great double door opens into an apartment of the same dimensions with that below, only three feet higher. . . ." The saloon on this floor was 35 feet high, 36 feet broad, and 45 feet long, and you could have put the whole of a moderate-sized modern house into this one room. We need not continue the description further to give an idea of how palatial some of these eighteenth-century houses were.

Our illustration, Fig. 99, is of the great room at Kenwood, designed by Robert Adam in 1767 for Lord Mansfield. The house, which is open to the public, is well worth a visit. The columns shown in the foreground have "Corinthian"

caps, and a very beautiful effect is obtained by placing these in the open, and taking the entablature over it across the front of the apsidal semicircular recesses at the ends of the hall. The apses are finished with half-domed ceilings, which pick up the same line as the circular vault over the main body of the hall. This vault is beautifully decorated, and the panels filled with paintings. Altogether a very appropriate background for the fine ladies and gentlemen shown in the picture. Before leaving this drawing, we should like to point out that the architectural detail is daintier and more graceful than the work of the first half of the century, also in the ornament, by the employment of the "honey-suckle" design, there is an early indication



Founded on Barrow Hall, Essex

FIG. 100.—Staircase, late Eighteenth Century

Sixteenth-Century Staircase, Fig. 26

Seventeenth-Century Staircase, Fig. 59

of the Greek Revival. This followed on the publication, in 1762, by Stuart and Revett of their book on the *Antiquities of Athens*, and the spirit of change was in the air. At the end of George II's reign, Horace Walpole started building Strawberry Hill, Twickenham, in the "Gothic" manner,

and "Greek" and "Gothic" were destined in the end to triumph over "Palladian."

The next illustration, Fig. 100, is of a staircase, and has been selected because it shows, like the first one illustrated in Vol. I, Chapter I, a circular treatment, though the centre stone newel in this case is missing. As well, the balustrade is in iron. Sir Christopher Wren did a very beautiful circular staircase at St. Paul's Cathedral. The steps were solid blocks of stone, with a moulded nosing worked on the front edge, and returned at the ends, and the steps, cut radiating to the centre, were built into the wall at one end, so that each step becomes a cantilever, the front edge of one resting on the back edge of the next below. A very beautiful and structurally sound method of construction. All sorts of designs were used in connection with the iron balustrade. The King's Staircase at Hampton Court is the work of the great smith Jean Tijou (p. 129), who was employed by Wren, and the treatment consists of panels filled in with scrolls and foliage, which repeat up the staircase, but the junction between the panels is not very noticeable, and the effect that of a continuous pattern of splendid wrought iron work. Later the balustrade became a succession of single balusters, and the favourite patterns for these were based on a lyre, or were S-shaped. The former have been shown on the drawing, and are alternated with plain bars, the handrail being in mahogany. By the way, we should explain that the eighteenth-century small boy under the stairs is not weeping, but hiding from his sister, and has been drawn like this, because we know of another to-day who considered that he was rendered invisible in this way.

We have spoken of the great houses and of the beautiful interior decoration of the eighteenth century, and we will now look at the furniture that filled the rooms of these houses. Toward the end of the seventeenth century oak gave place to other woods. Painted beech was used and walnut. The Portuguese leather-back chair of the reign of Charles II made in compliment to his wife, Catherine of Braganza, was altered to furniture, the design of which was governed by the strong Dutch influence of the reign of William of Orange and Mary. In the time of homely Queen Anne walnut was the favourite

wood and furniture began to lose its ponderous proportions and to take on a line more conducive to comfort. Mahogany was regarded as a luxury, although it is believed that there is at least one set of chairs of this wood still in existence which was made in the year 1715.

One interesting point is that whereas until the eighteenth century, furniture was merely designated as belonging to some period, from now on, design became a question of individuality and not of periods only. Furniture was now divided into schools of design, and given the name of the creator of

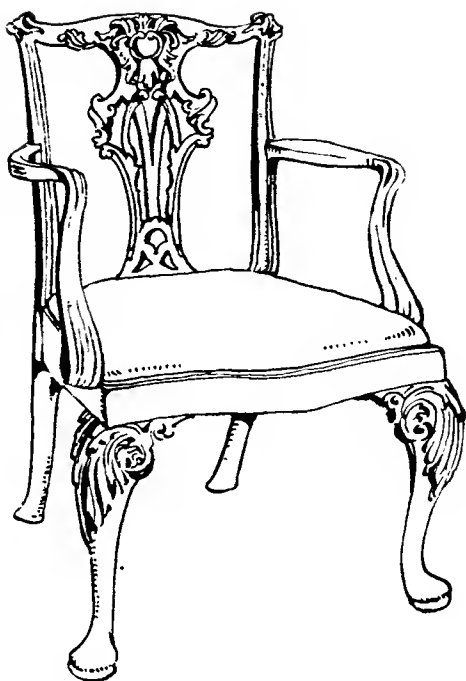


FIG. 101.—Chippendale Chair, 1750

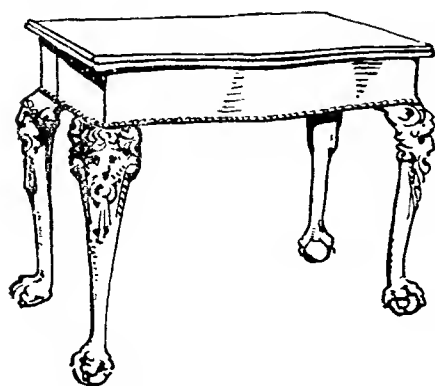


FIG. 102.—Carved Side Table, 1735

that style. Hence we get the three great names of Chippendale, Hepplewhite, and Sheraton. Chippendale was the first great designer of furniture in the eighteenth century. He and his school held sway from 1750 until 1780. The chair of 1750, Fig. 101, is made in mahogany and is a good example



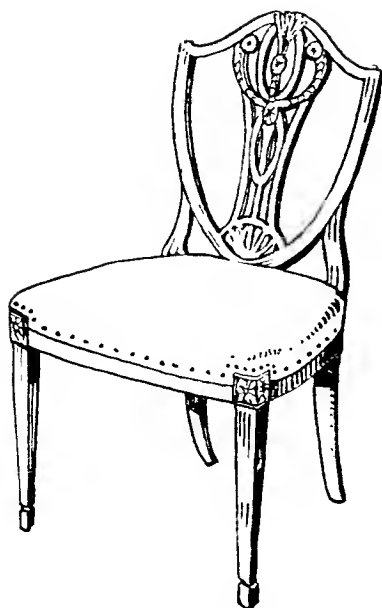


FIG. 103.—Hepplewhite Shield-back Chair, 1775

of Chippendale's type of work. The decoration is founded on the acanthus leaf. The table, Fig. 102, made a little earlier, about 1735, is in walnut, has masks carved on the knees of the legs, and ball and claw feet. It is generally supposed that the ball and claw feet are an adaptation from the Oriental design of a dragon's claw clasping a pearl. Chippendale's genius was such that he took many and apparently incongruous motifs and welded them into one harmonious design.

While speaking of furniture, we must not leave out the hangings, and the

embroidery which is still an art at which the modern woman may well marvel. There existed also the great tapestry factory at Mortlake, which produced cushions and bed hangings and daybeds of tapestry similar to those of Gobelins.

Many books of furniture were brought out, with engraved plates of the designs of furniture-makers, famous or less well known to the general public.

Kent of course is well known, but



FIG. 104.—Carved Pier-Table, Hepplewhite, 1775

there were also Manwaring, Ince, Mayhew, Johnson, and others.

Hepplewhite, who practised from 1775 until 1795, evolved a more delicate type of furniture; he used inlay, both in pattern and line in various woods, and his furniture is less solid and more elegant than that of his predecessor and rival. He was influenced by the Adam brothers and effected a more

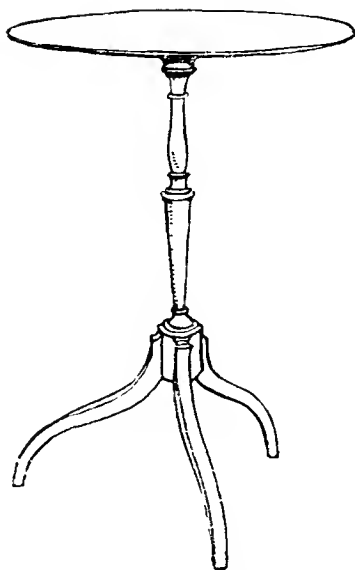


FIG. 105.—Tca-Table, 1790

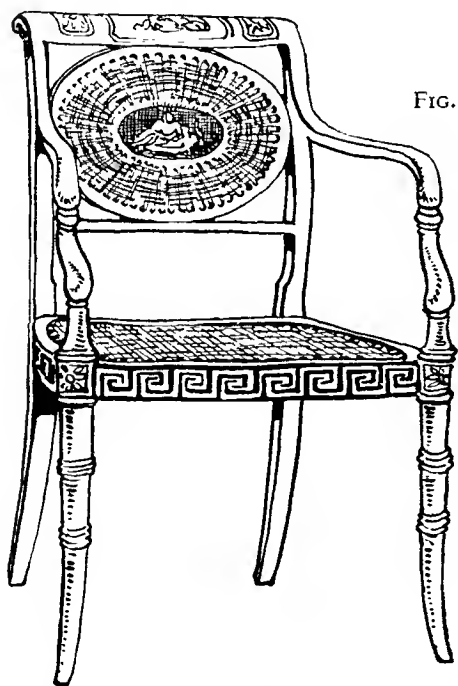


FIG. 106.—Cane-back Chair, with painted Panels, 1800

classical line than Chippendale. Fig. 103, made in 1775, is of mahogany inlaid with boxwood; the shield-shaped back is very typical of this school. The table, Fig. 104, of 1775 is a pier-table of mahogany, very delicately carved in low relief, but this is an exceptional piece, in that it is carved and not inlaid. In general the pattern and colour was achieved by inlay and



FIG. 107.—A Tent Bed

Sixteenth-Century Bed, Fig. 27.

Seventeenth-Century Bed, Fig. 60

many woods were used such as tulipwood, walnut, sycamore, boxwood, satinwood, rosewood, pear, and others.

Sheraton, whose influence was active from 1790 until 1805, though certainly great in his earlier, more restrained, and classical work, marks the decline and fall of the art of furniture design; his last efforts, strange and often bizarre, tell of the decay of a great mind, and from 1805 onward we resign ourselves bit by bit to the horrors of the mahogany Victorian era.

The little table, Fig. 105, of the year 1790 is of mahogany and is one of the new little "tea-tables" then so fashionable in the polite world. It has a grace and charm, a little frail perhaps, all of its own, and the chair also, Fig. 106, of 1800 still has charm. It is of painted beech with cane back and seat and little painted pictures as ornament, and influenced by the prevalent fashion for everything classic, it still retains a feeling of symmetry which is pleasing to the eye.

Our next illustration, Fig. 107, is of a tent bed, so called for the very obvious reason that its shape suggested a tent. Such beds were, of course, considerably cheaper than those made of mahogany, with elaborately turned, fluted, and carved posts and tester. These latter followed on the lines of the sixteenth-century bed, illustrated in Fig. 27, but were lighter and more graceful in detail. With the tent bed it was only necessary to have a light iron framework to support the hangings, and little brass finials showing above the latter. There is a bed of this type at the Victoria and Albert Museum, South Kensington, which formerly belonged to David Garrick, the eighteenth-century actor, but, generally speaking, they were found in the less important houses. These beds were used well on into the nineteenth century, and perhaps their framework of iron suggested the very terrible brass-bound iron bedsteads of Victorian times. A tent bed is shown



FIG. 108.—Boy with Parachute

in one of the illustrations to *Dame Wiggins of Lee and her Seven Wonderful Cats*. This was published in 1823, and its illustrations are very interesting for their details of cottage interiors. Messrs. George Allen & Unwin publish reprints of this amusing book. Here is one of the verses:

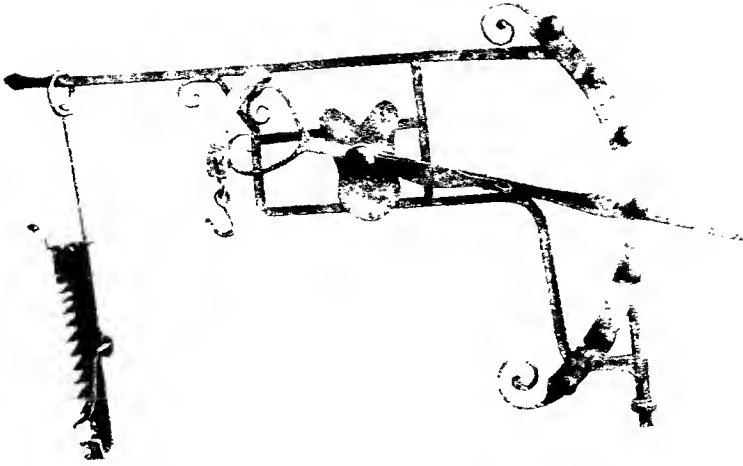
“While she ran to the field  
To look for its dam,  
They were warming the bed  
For the poor sick lamb:  
They turn’d up the clothes  
All as neat as could be;  
‘I shall ne’er want a nurse,’  
Said Dame Wiggins of Lee.”

Five of the cats are shown airing the sheets with a warming-pan; one is assisting the “poor sick lamb” into the tent bed, and the other is holding the night-cap, which everybody wore.

Writing of furniture gives us the opportunity to illustrate an early piano, Fig. 109, dating from the end of the eighteenth century. This finishes the sequence of drawings commencing with the harp.

Pianos were invented in 1709 by a Florentine, and the distinctive difference between them and harpsichords and virginals is that the strings are struck by little hammers in the former, and in the latter plucked. The harpsichord, as its name would suggest, and in the way it was operated, was nearer of kin to the harp than the piano, but they are all related.

The keyboard of the early piano consisted of balanced levers, which, struck at one end by the finger, raised at the other a contrivance called the damper. This damper could be kept up as well by another lever, which had a corresponding effect to putting on the loud pedal in a modern piano. The keyboard lever had another lifter on it, which struck up against the undersides of the strings little hammers, hinged at one end, and hanging down underneath. Boys and girls who are interested in music should go to South Kensington, where, by applying at the office, they will be shown the working parts of the exhibits. It will make their playing more interesting

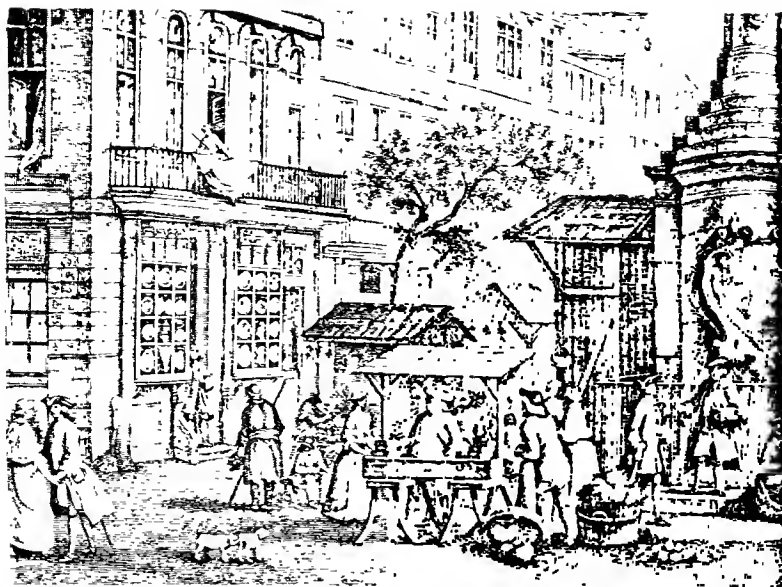


*To Eng. Collection, 1890*  
Elaborate Pot-crane, with small Crane attached



*Painting by W. B. Pegg, R. A., 1883*  
A Cottage Interior with old Woman getting her Tea

• • •



*Engraving after J. Kneller. North*  
Stalls in the old Stocks Market, 1738, on the Site of  
the Mansion House



*Engraving after J. Wright & Doherty*  
An Iron Foundry, c. 1785



FIG. 109.—Piano (end of Eighteenth Century)

Clavicytherium, Fig. 30.

Spinet, Fig. 62

to them, when they realise how much patient and very beautiful work has been done to make it possible. The Museum has some splendid examples of different sorts of instruments.

Antonio Stradivari made his best violins in this century, between 1700-25, and Giuseppe Guarneri was his rival.

Figs. 110, 111 give the music of "Under the Greenwood Tree," by Thomas Arne (1710-1778), and is Mr. Milne's selection for the eighteenth century.

We can now leave music and write about cooking. Pl. 38 shows the sort of fireplace which was common to farmhouse kitchens and cottages for several centuries. With plenty of width, sufficient depth was arranged to give seats on each side, and across the opening in front ran a sturdy oak beam, often with a little curtain underneath it. Sometimes at the side of the seats little cupboards were arranged, where pipes and tobacco could be kept, and a bottle of spirits on which duty had not been paid; if the exciseman was a friend, and the



*Sung by M<sup>r</sup> Lorie in as you like it*

Flauto piccolo

*non troppo Allegro*

*pia*

*Under the Greenwood Tree* who loves the lark and the cuckoo

Note, his merry merry note to sing, sweet Bird's throat, and such his merry note to sing

*poco for.*

Sweet Bird's throat come hither hither come hither come hither, come hither

*for*

*for*

hither come hither come hither

*Here shall he*

*for*

*pia*

*for*

*pia*

Enemy, but rather and so give rather Here shall he, for Enemy, in the winter and in the summer

FIG. 110.—First half of "Under the Greenwood Tree"  
 Sixteenth-Century Song, Fig. 31      Seventeenth-Century Song, Fig. 63

The musical score is written for a piano and voice. It consists of several systems of staves. The piano part is written in the left hand, and the voice part is written in the right hand. The tempo and dynamics are marked as *pia* (piano) and *poco for* (poco forte). The lyrics are written below the voice staff.

Lyrics:

Here, hark! No Lark, but Winter, but Winter, I rough weather now, but rather, I winter now.

Under the Greenwood Tree, who loves to go with me, and

He has merry note who the sweet Bird's throat and runs his merry note unto the sweet Bird's

throat come hither hither hither hither come hither come hither come hither come

hither come hither come hither come hither. For

FIG. 111.—Second half of "Under the Greenwood Tree"

night cold, he asked no questions. Small recesses in the brick-work were formed, where tinder and matches could be found. The tinder was made by putting woollen or cotton rags into the fire, which, when well alight, were placed in the bottom of the tinder-box and covered with the damper, which was a sheet of metal fitting down into the box. The steel was a piece of metal bent round and held in the left hand, and struck with a piece of flint until a spark dropped on to the tinder. The spark was blown up, and then the match lighted from the glow. The match was a thin strip of wood dipped into brimstone. Lucifer matches did not come until well on in the nineteenth century.

The wood fire, though, seldom went out from one year's end to the other, and when the farmer came down very early in the morning, he raked the ashes until he found some still glowing, and then put on dry faggots and blew up the fire with the bellows. The ashes were not cleared away because these gave the heart to the fire. The outer edges were capital places to cook potatoes in, or broil mushrooms in their skins turned cup uppermost. Saucepans had small iron trivets, or stands, so that they could be pushed into the hot ashes. Pots were suspended over the fire from wrought iron cranes, as shown in the photo (Pl. 38). This example is from Sussex, and shows how the crane can be swung horizontally and the pot moved up and down by the lever which fits into the projecting knobs on the curved strip at the back. Practical fellows, these old smiths. In cottages a simpler ratchet arrangement was used. An iron rod, suspended from a bar in the chimney, had a loose clip at the bottom end. This clip fitted over the saw-like teeth of a flat piece of metal, which at its upper end was arranged to work up and down on the iron rod by a ring; at its lower end was the hook for the pot, the height of which could be adjusted by the clip and the ratchet. One of these is shown fitted loose on the end of the crane shown in Pl. 38, and we illustrate the same type with "idle-back" attachment in Vol. III, Fig. 24. A typical cottage fireplace with a bake oven on the left is also seen in Pl. 38, which is worth a close look for all the fittings of the interior.

The fire-dogs had hooks on the front, in which were placed the long spits, reaching across the front of the fire from dog to dog. The joint or fowl to be roasted was trussed on to the spit, which in the case of the bird passed right through it. In the case of a large joint a cradle spit was used. In this form the main spit was divided into an oblong frame in the centre, at the ends of which were spindles with screw-threads worked on to them. This enabled two oblong hoops, with an eyelet hole at each end, to be placed over the spindles, and turned with a thumb-screw down on to the joint, which was thus securely held. Or the spit had a forked prong which moved on it, and after being stuck into the joint could be screwed up tight. The spits had a pulley wheel at one end, from which lines were taken, like belting in a factory, to some such mechanical arrangement as was shown in Fig. 65, or they were worked by a smoke-jack in the chimney over. This consisted of a vane which was turned by the upward current of hot air and smoke, and so supplied the power. In Vol. III, Fig. 30, is seen a turnspit from a Welsh inn kitchen, worked by a dog. Fire-dogs are also called andirons, brand-irons, and brand-dogs; sometimes the tops of the standard were made cup-shaped, so that spiced ale might be kept warm.

When the spits were not in use, they were kept on a spit rack over the mantel-shelf outside; this latter came just above the beam across the opening, and held the "Toby" jugs, brass candlesticks, and other treasures of the housewife.

An iron fire-back came behind the fire, and was often very beautifully decorated with heraldic emblems. The bacon was placed in a smoke chamber formed in the flue over the fire, and so arranged that the bacon could be put in from a staircase, or upper floor, at the side of the chimney. Gilbert White, writing to his friend Pennant in 1771, said: "There is a small long shining fly in these parts, very troublesome to the housewife, by getting into the chimneys, and laying its eggs in the bacon while it is drying."

Fig. 112, of the toasting dog, makes us think of the rude term "hot dog." The dog must have been very hot when the sausage was cooked; however, made of wood, and about the same size as a fox terrier, he is a gay little fellow.

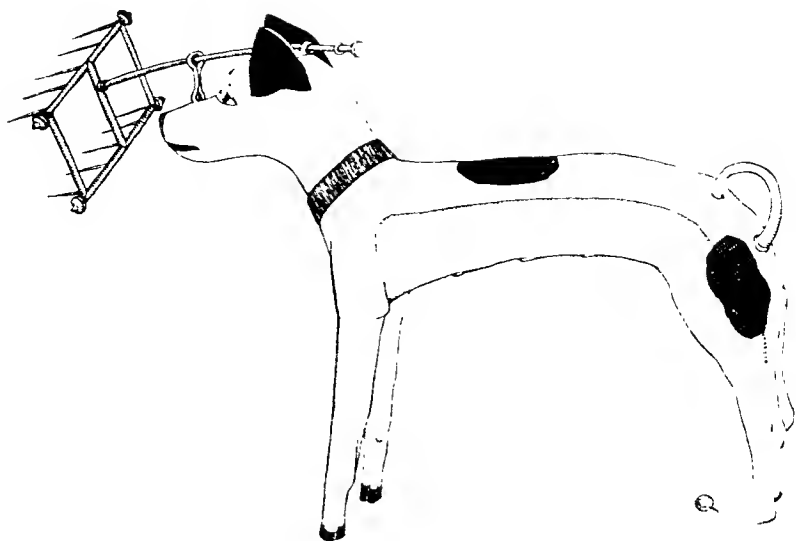


FIG. 112.—A Toasting Dog from a house in Suffolk

Please note how obligingly his tail has been turned into a handle.

Gilbert White wrote the *Natural History of Selborne*. This book grew out of a series of letters which, started in 1767, were addressed to two of his friends—Thomas Pennant, a Welsh naturalist, and Daines Barrington, interested in the same pursuit. These letters were not at first intended for publication, but they proved so interesting, that White's correspondents suggested that they should be brought out in book form, and this was done in 1789. It is very interesting that this book, which is valuable from the scientific point of view, appeals to us, as Pepys' diary does, because of the acute observation which enables us to realise a little part of the past. Gilbert White, Fellow of Oriel, little thought when he was sitting in his garden at Selborne, watching the birds, and then writing to his friends of their ways, that the letters would become a book, and as such be famous. He must have been a charming old man, and perhaps Austin Dobson had him in mind when he wrote:

"He lived in that past Georgian day,  
 When men were less inclined to say  
 That 'Time is Gold,' and overlay  
     With toil their pleasure;  
 He held some land, and dwelt thereon,—  
 Where, I forget,—the house is gone;  
 His Christian name, I think, was John,—  
     His surname, Leisure."

One of White's letters to Barrington, written on November 1, 1775, is about "the use of rushes instead of candles," and is of interest to us in these days of gas and electricity. We are told that the common soft rush was used and gathered in the summer and autumn. "As soon as they are cut they must be flung into water and kept there, for otherwise they will dry and shrink, and the peel will not run. At first a person would find it no easy matter to divest a rush of its peel or rind, so as to leave one regular, narrow, even rib from top to bottom that may support the pith." . . . "When these *junci* are thus prepared they must lie out on the grass to be bleached and take the dew for some nights, and afterwards be dried in the sun. Some address is required in dipping these rushes in scalding fat or grease. . . . The careful wife of an industrious Hampshire labourer obtains all her fat for nothing; for she saves the scummings of her bacon-pot for this use: and, if the grease abounds with salt, she causes the salt to precipitate to the bottom by setting the scummings in a warm oven." We are told that a good rush, 2 feet  $4\frac{1}{2}$  inches long, "burnt only three minutes short of an hour, and gave a good clear light," but "watch lights (coated with tallow), it is true, shed a dismal one, but then the wick of these have two ribs of the rind, or peel, to support the pith, while the wick of the dipped rush has but one. The two ribs are intended to impede the progress of the flame and make the candle last."

White gives some interesting calculations. 1600 rushes = 1 lb. in weight. Assuming each rush burnt only half an hour, a poor man obtained 800 hours' light for 3s. This was based on 1 lb. of rushes using up 6 lb. of grease in dipping, and if the rushes were bought they cost 1s. a lb. and the grease 4d. per lb. A working-class family used about  $1\frac{1}{2}$  lb. of rushes,

or 2400 lights, in the year. White wrote: "Little farmers use rushes much in the short days, both morning and evening, in the dairy and kitchen," and Fig. 113 shows the rush-light holder in which they were used.

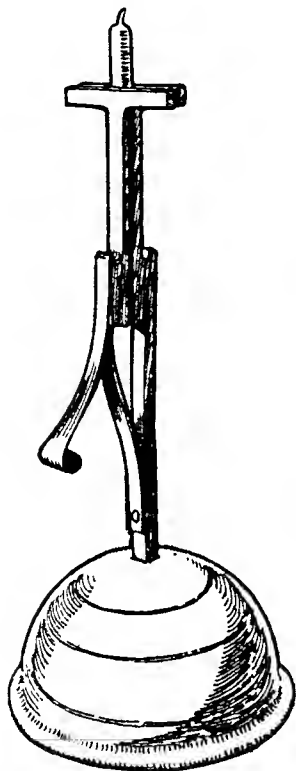


FIG. 113.—Rush-light Holder

There is an interesting note in the *Natural History* showing that metheglin, which was a fermented liquor made from honey, was being made in 1775. "When metheglin was making he would linger round the tubs and vessels, begging a draught of what he called bee-wine."

Now we can leave houses and housekeeping for a little, and go into the gardens. Fig. 114 shows a garden house at the end of George I's reign, which is an amusing little hexagonal structure. Our readers must be getting quite used to plans, so will not need to be told that this is what the small decorative spot is, shown at the lower left-hand corner. It has been taken at the level of the seats, and illustrates the clever way these have been arranged. The right-hand plan shows the circular dome imposed on the hexagonal cornice. Any boy or girl who is so inclined, might try the effect of an octagonal treatment. It is great fun experimenting with geometrical figures, and those who are architecturally minded should study the steeples to Wren's City churches, and see how he worked up from perhaps a square base, through all sorts of shapes, to a circular dome. It is these large shapes, and the structure of the building, which settle its architectural character and success, rather than the mouldings and carving, which are only trimmings.



*Founded on a Temple in the garden of The Moot, Downton, Wilts*

FIG. 114.—Garden House (end of George 1's Reign)

A pleasant feature of this garden house is the plaster vault springing out from over the seats to just behind the architrave of the entablature. The columns under the latter are of the



"Doric" order. On the frieze of the entablature are shown small projections with vertical sinkings; these are called triglyphs, the space between is the metope, and in the old classical buildings these spaces were often decorated with ox skulls carved in relief.

Gardens until about this time, continued to be designed in the formal lines described on page 39. There were fine avenues of trees, fish-ponds and bowling-greens, clipped yew hedges and topiary work, terraces and flights of steps, enlivened with beautiful stone and lead vases and garden sculpture. Then a sad change came about in the middle and end of the century, as a reaction from the formalism of the older gardens, which people began to find dull. Addison wrote in the *Spectator* that he disliked "trees rising in cones, globes, and pyramids," and that "he would rather look upon a tree in all its luxuriance and diffusion of boughs and branches." William Kent, the architect, laid out gardens, and as he worked on the principle of "Nature abhors a straight line," it can easily be understood that the old formal gardens did not appeal to him. He tried to make his gardens as natural in appearance as possible, and even went to the length of planting occasional dead trees "to give the greater air of truth to the scene"—a very hideous mockery.

Lancelot Brown, *b.* 1715, was a pupil of Kent, and followed his malpractices. He it was who was nicknamed "Capability" Brown, because he was fond of talking of the capabilities of any jolly old garden that he was called in to improve and destroy, and this he did in so ruthless a fashion that very few remain to show us what they were like. He destroyed the gardens at Buckingham House described on page 176, but was a very successful man, becoming the Royal Gardener at Hampton Court, where he planted the celebrated vine in 1769.

Sir William Chambers, another architect, published a book on *Oriental Gardening* in 1772, and he designed the pagoda at Kew in the fashionable Chinese manner. His work in this style was always restrained and kept within limits. Other men, without his knowledge, produced some amazing freaks, but the little Temple of Æolus at Kew, also designed by

Chambers, and not Chinese, is far more interesting and a quite beautiful little building.

Chambers hoped to infuse a little more interest into garden design, and complained in his book that "our gardens differ very little from common fields, so closely is common nature copied in most of them. There is generally so little variety in the objects, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design, and a stranger is often at a loss to know whether he is walking in a meadow or in a pleasure-ground, made and kept at a considerable expense."

Country houses and gardens suggest the coaches which were necessary to reach them from town, and as the centuries progress, we find that people became less contented with staying at home all the year round, and began to expect a holiday away. Fashionable folk went to stay at Tunbridge Wells, Epsom, Bath, and Cheltenham. Sea-bathing became popular, and there is a print of Scarborough sands in 1735, showing quite a nice bathing-machine, and people swimming in the sea. Later on, Margate, Brighton, and Weymouth became fashionable.

The subject of travel is one of considerable interest. Saddle-horses seem to have been the first method, and, like the pack-horses used for carrying goods, could pick their way over narrow and rough roads. Parties of people on foot often accompanied the pack-horses for the safety afforded by numbers. At the end of the sixteenth century, large broad-wheeled waggons travelled between towns with goods and passengers, and were called stages. Hackney coaches began about 1605, and stage coaches about 1640, the latter being like large private coaches. Outside passengers sat in a basket between the hind wheels, or sat on the roof, as shown by Hogarth in a picture painted in 1730. Mail coaches were started towards the end of the eighteenth century, and letters before this were delivered by the post-boys, who took the private coaches by stages. Gloucester was a day's journey from London, and Hereford  $1\frac{1}{2}$  days. In the nineteenth century we used steam on railways, and the twentieth seems destined to take to the air. There were amusing disputes in the eighteenth

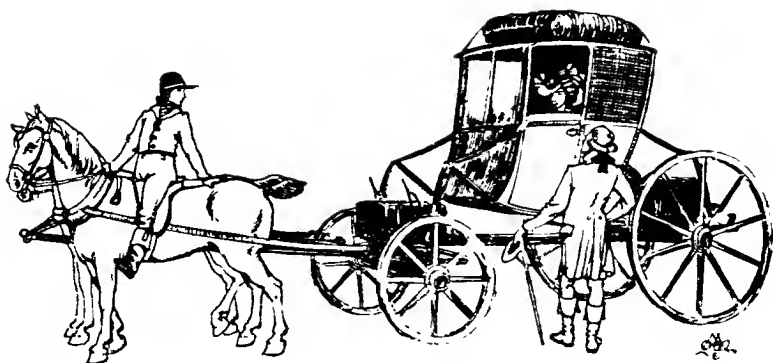


FIG. 115.—Post-Chaise

Sixteenth-Century Coach, Fig. 40. Seventeenth-Century Vehicles, Fig 66, Pl. 26  
Eighteenth-Century Vehicles, Figs. 115-119

century about road-making. Laws were passed to try and make the stage waggons have very wide wheels, to assist in rolling the roads, but the owners very much objected to this. Roads were made by the parishes, who charged tolls to those using them.

Mr. Felton, an eighteenth-century coach-builder, wrote in 1790: "Carriages should always be built adapted to the places for which they are destined, whether for town, country, or the Continent; as a greater stress is laid upon the carriages in drawing over stones than on a smooth road. This makes it absolutely necessary to build stronger for the town than if intended for the country only, owing to the general goodness of our English roads; it is also necessary to build stronger for the Continent than even for the town, as the badness of their roads obliges them to use six horses where we should use two." This means that the roads in towns were paved with granite cobbles, which would shake the framework of a carriage badly. In the seventeenth and early eighteenth centuries there were not any pavements, but foot passengers were protected by lines of posts along the side walks, as can be seen in the views of Loggan, or Hogarth. Later in the eighteenth century pavements as we now have them came into use.

The illustration, Fig. 115, shows a post-chaise, or a chaise

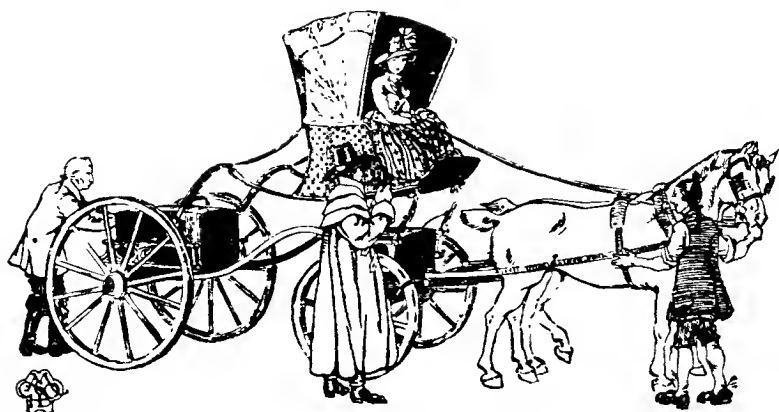


FIG. 116.—Perch Phaeton, 1790

Sixteenth-Century Coach, Fig. 40. Seventeenth-Century Coach, Fig. 67, Pl. 26  
Eighteenth-Century Vehicles, Figs. 115-119

in which one posted from town to town, hiring the horses at the posting houses. It has a straight perch, rather like the timber waggon in Fig. 66, only the place of the standards has now been taken by upright springs from the ends of which the chariot-shaped body is suspended by leather braces, with additional straps over for steadying purposes. Luggage was carried on the front transom and back axle-tree, and on the roof as well.

Fig. 116 is of a perch phaeton of 1790, and this was the sporting conveyance of the time; the fact that it was undoubtedly dangerous probably added a zest to its use. There are double perches of a graceful swan-neck pattern. The body is attached to upright springs in front, and suspended by leather braces from others at the back, with additional straps to prevent swaying. Luggage is carried fore and aft.

Fig. 117 shows a gig, and again the body is suspended from curved springs by leather braces; when the body was fixed in the shafts, with long horizontal springs under attached to the axle-trees, it became a whisky. A one-horse phaeton was like a gig on four wheels; a curricule, a gig drawn by two horses; a cabriolet, a gig with a hood.

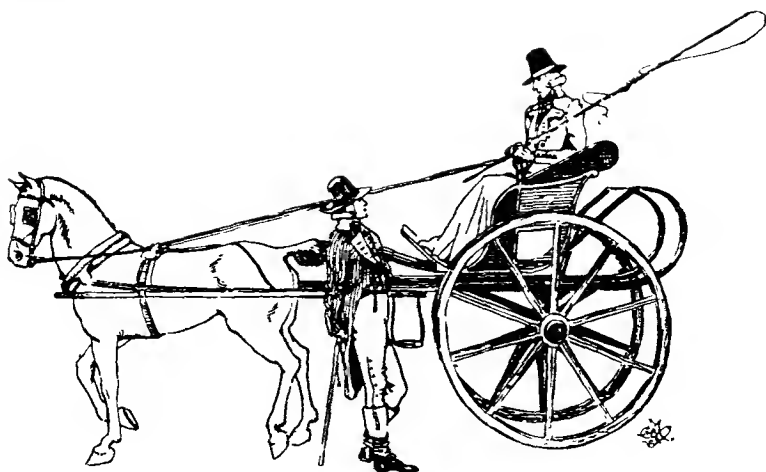


FIG. 117.—Gig

Sixteenth-Century Coach, Fig. 39. Seventeenth-Century Vehicles, Fig. 66, Pl. 32  
Eighteenth Century Vehicles, Figs. 117-119

Landaus were first made in 1757, at the town of that name in Germany; like a coach, the upper part was made to open in halves, and fall back at an angle. Landaulets were chariots made to open. Sulkies contained only one person, and by the French were called *Anglaises désobligeantes*.

Fig. 118 shows an old waggon from Kent, the main interest of which is in the shape of the body. Nowadays the waggon

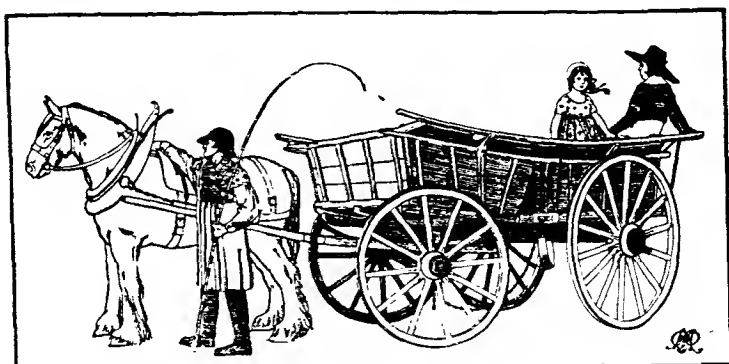


FIG. 118.—An Old Waggon

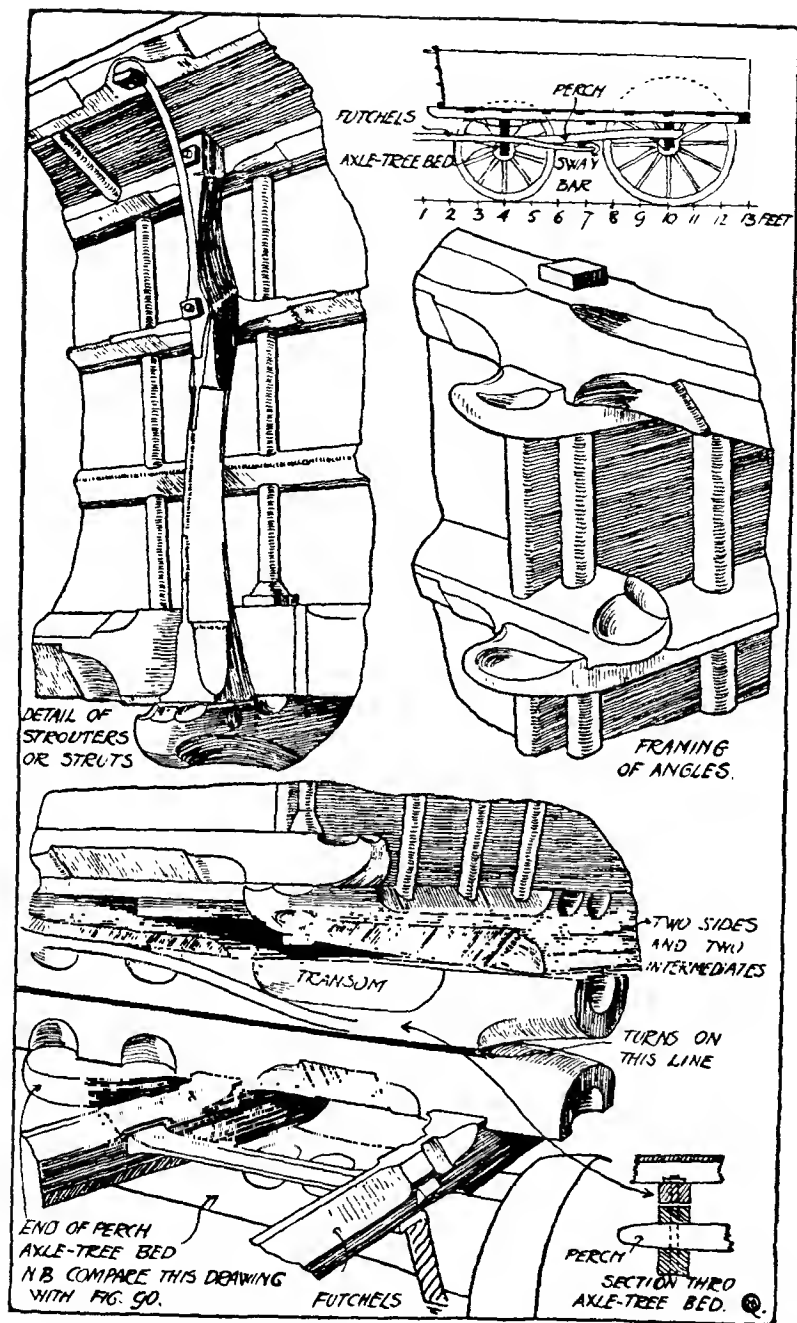


FIG. 119.—Details of an old Waggon found at Tring, Herts

is rather like a square box, the front wheels being small enough to turn round under the body, but small wheels are bad for drawing over farm land, because the smaller bearing surface cuts in; so in the older types, used for farm work and soft roads, the front wheels are kept larger, and this necessitated the body having a waist into which the wheels could go on turning. This waist, with the curved lines of the top, gave

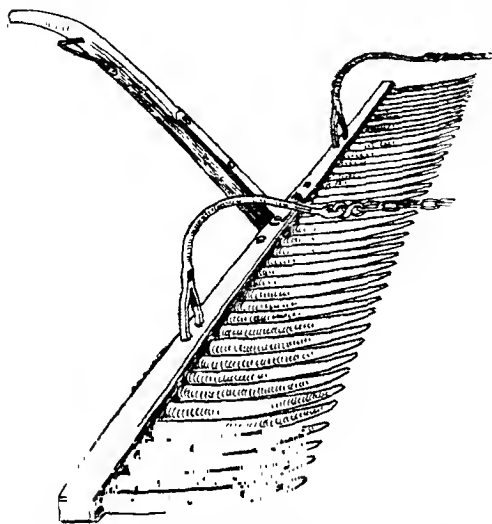


FIG. 120.—Wooden Hay Rake from a Farm in Norfolk

the old waggons a look of the ship, and as they bumped across the stubbles it did not need a great deal of imagination to think of them as galleons, pitching and dipping and curtsying to the sea. It would be nice to go back to the days when we played in waggons and pretended they were ships. Like the galleon, the waggon was gaily painted.

Fig. 119 gives some details of an old waggon, and examples of the work done with the draw-shave. This was a knife-shaped tool, about 12 inches long, with a handle at each end, and as it was drawn to you, a shaving came off.

Though the main object of its use was to reduce the weight of the waggon and save the horses, at the same time it afforded the wheelwright an opportunity to ornament his work.

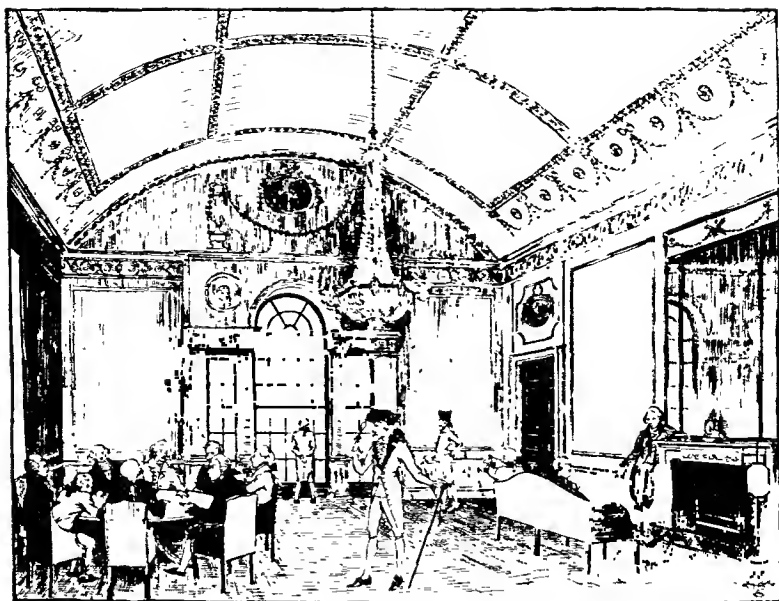
The village wheelwright was the great country craftsman. He made the waggons and carts, the ploughs and harrows. Some such man must have been responsible for the wooden hay rake, as Fig. 120, which we discovered on a farm in Norfolk. It is 11 feet 9 inches long, and made on the same principle as a comb. You combed your head, so why not

comb your fields! It was pulled by a horse, and when sufficient hay or corn had been collected, the horse was stopped and backed, and the rake pulled back by the small iron handle at the side of the wooden one. This latter was then pushed down so that the rake rode over the collected hay when the horse was restarted.

All should read *The Wheelwright's Shop*, by George Sturt, published in 1923. Mr. Sturt was a working wheelwright, and his book a delightful one. A sister book was issued in 1937 on *The Village Carpenter* by Walter Rose of Haddenham, Bucks.

As men became more travelled, they seem to have felt the need of common meeting-places, where they could see their friends and discuss the news of the day. We have mentioned the Mermaid Tavern, where Shakespeare and Jonson indulged in wit combats. Old Pepys was a sociable sort of person, and liked to go to the coffee-houses, where, as he said, there was much "admirable discourse," and the custom was continued in the eighteenth century. Pl. 34 shows a lively scene in a coffee-house of the time of Queen Anne. Boswell's *Life of Johnson* has many accounts of such meetings, and though the Doctor was rather fond of putting Boswell in his place, yet the evenings appear to have been very happy occasions. Eighteenth-century London was, of course, a much smaller place than it is to-day, with not so many people in it, so the circle of one's acquaintance would seem larger and more friendly. It was during this period that the club developed out of the coffee-house, and so met the demand for a more aristocratic and exclusive meeting-place, where men of the same social standing could come together. These clubs were often run by individuals for their own profit, with a committee of members. Almack's was founded in 1764, and became Brooks's, 1778. Unlimited gambling took place there, and many notable men were members. Among others can be mentioned Charles James Fox, Pitt, Burke, Sir Joshua Reynolds, Garrick, Walpole, and Sheridan. Fig. 121 shows the gaming-room in an eighteenth-century club-house. Horace Walpole wrote of a gathering of gamblers: "They began by pulling off their embroidered clothes and put on frieze great-coats, or turned their coats inside outwards for luck. They





*Brooks's Club, London*

FIG. 121.—A Gaming-Room

put on pieces of leather such as are worn by footmen when they clean knives to save their lace ruffles; and to guard their eyes from the light and to prevent tumbling their hair, they wore high-crowned hats with broad brims, and adorned with flowers and ribbons and masks to conceal their emotions, and each gamester had a small neat stand by him to hold a wooden bowl with an edge of ormolu to hold his rouleaux."

The gambling period in England seems to have extended from the reign of Anne to that of Victoria, and reached its height at the end of the eighteenth century, perhaps because the constant wars, and the change over to industrialism, unsettled men and introduced the spirit of wishing to snatch something from chance, instead of doing honest work. Hazard was the principal game played. Faro started in 1780, and was an adaptation of the Stuart game of basset. Whist, curiously enough, started in servants' halls, and at first had the undignified name of "Swobbers."

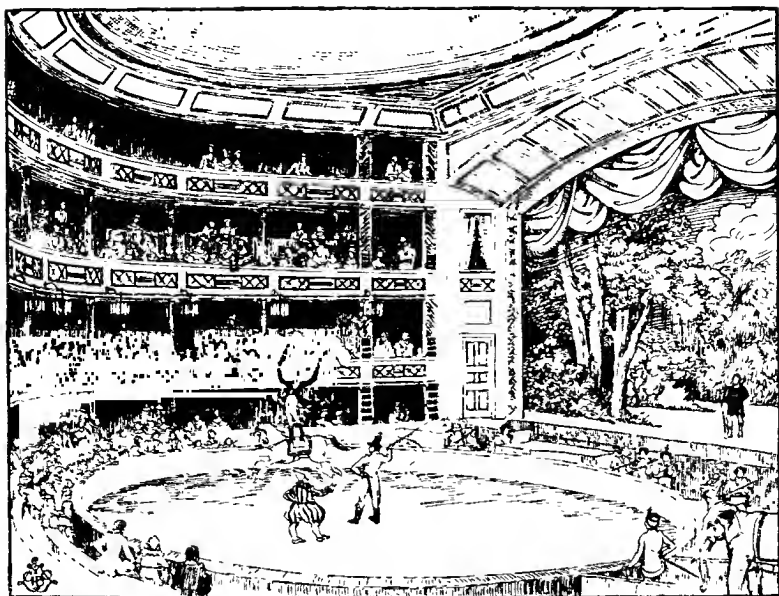


FIG. 122.—A Circus

Elizabethan "Plaie" House, Fig. 37. Seventeenth Century Theatre, Fig. 77

These notable men of the eighteenth century, winning and losing fortunes, while Europe was in a state of ferment leading up to the French Revolution, do not present a pleasant spectacle; so we turn with pleasure to more innocent amusements. Our next illustration, Fig. 122, is of a circus, and here we think that the fathers and mothers of our readers will recognise an institution which was familiar in the days of their own childhood, but is now not so often seen. That such should be the case is rather a pity, the performances were so amusing. First there was the circus; horses galloped round, and beautiful ladies jumped through paper-covered hoops. The ring-master, a superb if somewhat haughty individual, was in charge of the proceedings, and the clown won all our young admiration by the sallies of his wit. All kinds of other things happened, but over all this part of the performance was cast a lovely scent compounded of oranges and tan, horses and elephants, which seemed like incense offered up to pleasure. Then

followed the pantomime, which was a real one, and Jack and the Beanstalk, or whatever it was, was recognisable as such, and not like a music-hall turn. There was a transformation scene, worthy, we thought, of Inigo Jones, and last came the harlequinade; our old friend the clown reappeared with Harlequin and Columbine, who was very lovely. Some one stole some sausages, and there was a policeman, and all this part was a delightful frolic to finish up with. To see how the romance of the ring still goes on you should read the fascinating account of the Circus in Mr. J. S. Clarke's *Circus Parade*, published in 1936 with many fine pictures.

The travelling circus is still with us, and occasionally displays are given in large buildings, but such performances lack the tradition of those given in a permanent circus. Our illustration bears some resemblance to the Elizabethan theatre, Fig. 37, and the latter, as we saw, developed out of the bear-pit. Probably all theatres could be traced back to the ancient arenas, where displays of horsemanship and combats were given.

The circus became popular during the second half of the eighteenth century. In the *Microcosm of London*, we are told that in the early days of George III's reign "a man excited the curiosity and called forth the wonder of the metropolis, by riding a single horse, on full gallop, while standing upright on the saddle. This person first exhibited in a field near Bancroft's almshouses, at Mile End; the place was enclosed with boards, to prevent any gratuitous view of the exercise, and the price of the admittance was one shilling." This individual was so successful that he retired, and set himself up in the principal inn in Derby on his savings.

Philip Astley started giving equestrian performances on a piece of ground in the Westminster Bridge Road in 1774, and here again the display was given in the open, behind boarded fences. Then the space was roughly covered in, and later a more permanent building which had been erected, was burned down. At the beginning of the nineteenth century, Philip's son built the one shown in our illustration, which was called Astley's Royal Amphitheatre. In the morning the circus was used as a riding-school, and it must be remembered that at this time everybody had to know how to ride.

As to the performances to be seen in the eighteenth-century circus, we do not think we can do better than to give an extract from an advertisement of 1780: "Part I will consist of the Lilliputian World, or Chinese Shadows: . . . Scene I.—A curious Opera Dancer, with all the new Attitudes, in a comic Dance called the Dutch Woman. Scene II.—The Dock Yard, with a Representation of the several Artists at work on a large Ship, to conclude with a Song on Admiral Rodney's Victory over the Spaniards, by Mr. Connel. Scene III.—The Lion Catchers [unfortunately no details are given of this]. Scene IV.—The Broken Ridge, with a Song by Mr. Wilkinson. Scene V.—The Duck Hunters. Scene VI.—The Storm, etc. The whole of the above Exhibition to conclude with a Horn-pipe, in a most extraordinary manner. Between the Acts of the Chinese Shadows will be presented an exhibition called the Theatre of Florence, representing several frontispieces of beautiful Fireworks, which have been displayed in different parts of Europe." Then followed "Horsemanship on a Single Horse—Tumbling and other agility of body—Horsemanship on two and three horses, in a manner truly entertaining—Slack Rope Vaulting on full swing in different attitudes—Polanders' tricks on Chairs, Ladders, etc.—The Clown on Horseback, with several parts of Horsemanship burlesqued—The Taylor riding on the Dancer, the Hunter, and Road Horse. The whole to conclude with the amazing performance of Men piled on Men, or the Egyptian Pyramids."

This is the sort of entertainment, then, that was provided for the Christmas holidays in the eighteenth century, and now we can pass to books and games.

Children's picture-books, of a kind within the reach of many, first came into existence in the eighteenth century. These were mostly little chap-books, illustrated with small woodcuts, sometimes gaily coloured, generally of the favourite nursery stories—Babes in the Wood, Mother Bunch, Dick Whittington, Cinderella, Red Riding Hood, the Sleeping Beauty, Bluebeard, Puss in Boots, and Little Tom Thumb; all old tales, some so old that their origin is lost in the mists of time.

The two pictorial alphabets: "A was an archer who shot



FIG. 123.—The Game of Bear-leader  
Sixteenth Century Game, Fig. 45. Seventeenth Century Game, Fig. 78

at a frog," and "A was an apple-pie," were well known in the reign of Queen Anne. These books were usually bought of travelling pedlars called chapmen, or paultrie pedlars.

For the more restless spirits there were many games—battledore and shuttlecock, marbles, hot cockles, hunt the slipper, thread the needle, trap-ball (Fig. 98), and games with toy parachutes (Fig. 108) and peg-tops. Football is, of course, a very old game. It is spoken of in the fifteenth century, and in the reign of James I a rule was made to "debarre from this court all rough and violent exercise as the football, meeter for laming than for making able the users thereof." But boys still played the game, despite the rules of kings, and in Chester, Dorking, and elsewhere it was always played in the streets on Shrove Tuesday.

In an eighteenth-century print, apprentices are to be seen playing football in the Strand. Bear-leader was a favourite game, and is the subject of the illustration, Fig. 123. It was played by several children, one blindfolded, who led another on his hands and knees by a cord. The blindfolded boy was the bear-leader, and it was his duty to prevent the others hitting the bear, who crouched beside him for protection.

Little girls had a game called "Queen Anne," which was played thus: the children stood in two lines which faced one another, one line hiding amongst themselves a ball. Both lines moved backwards and forwards reciting alternate lines of the following verses:

"Lady Queen Anne who sits in her stand [sedan chair],  
And a pair of green gloves upon her hand,  
As white as a lily, as fair as a swan,  
The fairest lady in a' the land.

Come smell my lily, come smell my rose,  
Which of my maidens do you choose?  
I choose you one, and I choose you all,  
And I pray Miss (——) yield up the ball.

The ball is mine and none of yours,  
Go to the woods and gather flowers;  
Cats and kittens bide within,  
But all young ladies walk out and in."

The child who is named Queen Anne has the task of saying which child on the opposing side has the ball, and if she guesses right, the ball is given up to her with a curtsy.

One interesting thing to notice about children's toys is that there were until this time no regular toy-makers of the better-class toys, but each small object was made a replica in miniature of the full-size thing, by the regular craftsman to whom that particular trade belonged.

For instance, very charming little complete tea and dinner services were made by the great china makers of the day, and wonderful doll's furniture, by Sheraton and Chippendale themselves. Miniature kitchen sets were to be obtained, and for wealthy children the silversmiths made perfect models, in silver, of almost all the everyday things one can think of. Eighteenth-century dolls' houses are quite charming little Georgian houses, in miniature, true to style, and not, as now, without any sense of design at all.

Lead soldiers were cast, chiefly flat, and sometimes soldiers folded and painted on paper were seen; these were from 5½ to 7 inches high. Rocking-horses could be bought—

in fact, most of the toys that the child of to-day loves were beloved in the eighteenth century. Cheap mechanical toys, however, were not made until the end of the century, though we hear of peep-shows with dancing and musical figures in them. One wonderful mechanical and musical figure, 15 feet 6 inches high, called "The Flute Player," was made by a man named Vancouson, and was exhibited in Paris.

A grand marionette theatre was opened in St. James's Street by the poet Colley Cibber, and Smollett describes it as "the modish diversion of the time."

At Exeter Exchange, in the Strand, was a wild beast show, containing elephants, giraffes, lions, and tigers, and doubtless children were taken to see them, and enjoyed themselves, even as children do at the Zoo to-day. The eighteenth century was truly a great age for amusements of all kinds, and one very noticeable feature of the day was the number of spas, or tea-gardens, that sprang up. Their forerunner was the Spring Gardens at Whitehall, where Charles I played bowls and indulged in mild entertainments. Then came the Mulberry Gardens, spoken of by Pepys, where Dryden was seen eating tarts. It was closed in 1674. Islington Spa came into being in the early eighteenth century, being noted for its medicinal waters; the Princess Caroline and Amelia regularly took the waters there. Bagnigge Wells became of note for its many kinds of alfresco entertainments, also Marylebone Gardens, where fine singing was the attraction.

All these places in the early part of the century were simple and refined, and citizens of London could go there and take tea, listen to the music, and watch the varied flow of people promenading to and fro. In 1734 Peerless Pool (originally called Perilous Pool, and used for duck-hunting), situated where Old Street is now, was turned into an open-air swimming-bath; an artificial canal was also cut from it and stocked with fish, where those so inclined could fish for a small fee.

As time went on, the rivalry between the different gardens caused each to vie with the other in the luxuriousness and extravagance of their entertainments. Jenny's Whim, in Chelsea, had a bowling-green, a cockpit, and a pond where

mechanical mermaids and fishes rose at intervals. There was a grotto where Harlequin and Mother Shipton started up when the visitor trod on a concealed spring. Unfortunately the character of these places gradually declined until it became necessary to put an end to the many scandals arising from them, and they were suppressed by law, and finally disappeared.

In fashionable London the great rage from the reign of Queen Anne to that of George III was the giving of masked balls and assemblies. These were first organised as regular and public entertainments in 1708, by a Swiss named Heidegger, who was called by Henry Fielding "Surintendant des plaisirs d'Angleterre." They were scenes of extraordinary brilliance, and it was no uncommon thing for a dandy to change his costume three times in one evening. The Pantheon in Oxford Street was one of the favourite places for these assemblies, also Cornely's at Carlisle House, and Almack's. In fact, a regular set of people arose, who, taking a large house, made their living, often their fortune, by organising these masked entertainments, charging so much for each ticket of entrance.

The young dandies of Almack's, White's, and Boodle's (all exclusive gaming clubs) gave private masquerades at Carlisle House, and on one occasion 800 people were present, all in fancy dress, one lady as an Indian Sultana, having diamonds worth £100,000 on her head-dress. Mr. Garrick was there, we are told, as Bellarius. This was at the height of the rage for this form of amusement, but, like the tea-gardens, their popularity waned, many became disreputable, and they were gradually given up.

Let us now turn to another side of the picture, and see what attention was given to literature and scholarly learning. Booksellers' shops were still comparatively rare, and in Boswell's *Life of Johnson* we read that even in Birmingham only one was opened, and that on market day, by Johnson's father, Michael Johnson. But many great essayists and poets were rising, and in 1761 we hear that Sheridan delivered lectures on the English language in Edinburgh and at Bath. The first regular periodicals were published early in the eighteenth century. The *Tatler* commenced in 1709 and was



followed by the *Spectator* in 1711, the *Guardian* and the *Rambler* in 1713, and the *Gentleman's Magazine* in 1731.

The first daily paper was printed permanently in 1702. It measured 14 by 8 inches. Some of these newspapers were arranged with one blank sheet, in order that Londoners could buy the paper, read it, and pass it on together with a note written by themselves on the blank sheet, to their friends in the country. All the best papers could be read at the coffee-houses for the fee of one penny.

In 1730 the original Methodists came into existence, and this name was first given to a society of students at Oxford who were noted for their earnest and methodical attention to devout exercises.

Certain charitable organisations were founded and in 1789 Hannah More and her sister Patty, with the financial assistance of Wilberforce, started the Cheddar Mission. She was then about 46 years old and spent most of her summers in a cottage she owned in a small village near Bristol. The district round the Cheddar Gorge was notorious for the savagery of its inhabitants, many of whom lived in caves in a completely uncivilised and wild state, all respectable country people giving the place a wide berth. Despite great opposition, Hannah More ventured, and, with infinite labour and in the face of many difficulties, succeeded in establishing schools and clubs, in reclaiming and civilising hundreds of women and children.

Another society also was formed, and was called in derision the "Blue Stockings." It was started by Mrs. Elizabeth Montague and her friends, women who met together for conversation only, without the usual adjunct of cards and frivolity. Certain clever men also came to Mrs. Montague's "salon," and Horace Walpole, Dr. Johnson, and Edmund Burke were frequent visitors, as were also Hannah More, Mrs. Thrale, and Frances Burney. Benjamin Stillingfleet, one of the shining lights in the society's discussions, was nevertheless eccentric in his dress, and it was the blue worsted stockings that he affected which caused the fashionable world to dub all the members just "blue stockings."

The manners of the eighteenth century were a curious mixture of coarseness and artificial elegance. Men could bow

and posture, and turn a compliment gracefully, and yet use the most horrible oaths and enjoy the coarsest of pleasures, and great ladies too, although they could swoon and languish, would also swear and even spit, and often beat their maids cruelly. Table manners we should find somewhat coarse to-day. Swift mentions the appearance of "Doiley" napkins, so named from a leading linen draper who produced them, and in a book of table manners in 1703, the reader is counselled to wipe his knife on his napkin and not on his bread or on the tablecloth. Two-pronged forks were used; those with three prongs were still rare and expensive. As regards spoons, it mentions a basin being placed on the sideboard to wash them in, for, it says, "some (people) are so curious that they will not endure a spoon to be used in two several dishes." These books, however, were probably published for people who, having made money, wished to acquire gentility. Three o'clock was the usual dinner hour, and fashionable folk drank chocolate in their rooms in the morning. In the afternoon the fashionable world rode, drove or walked round Hyde Park and in the reign of Queen Anne rules were issued as to the keeping of it in proper order, lanterns were lit at night-fall on the road from Hyde Park to the Palace at Kensington, and we read that at this time lamps with thick convex glass began to be used in the streets of London which gave better light by far than the former lanterns. Even so the roads, not only in the country, but round and indeed in London, were unsafe at night. Bands of fashionable dissolute young men calling themselves Mohocks roamed the streets at night assaulting passers-by. Then came others called Scowerers, who broke up inns and meetings, always with a great noise. Others, too, called Nickers, broke windows after dark by the game of flicking pennies at them, and even in 1791 highway robberies were committed almost with impunity in all the roads leading out of London. Some of these roads were so unsafe that bands of armed horsemen were hired to ride with and protect coaches travelling on them. Piccadilly is spoken of as being "quite unsafe after dark," and in 1748 the French mail was robbed by highwaymen in Pall Mall at 8.30 p.m.

It was not until 1805 that the Bow Street horse patrol was



After Thomas Rowlandson, 1790

FIG. 124.—A Butcher's Shop

established by Sir Richard Ford. This consisted of thirteen parties of armed horsemen who patrolled the roads within a ten-mile radius of London, and gradually swept them clear of highwaymen and other "evil disposed persons," and in 1829 Sir Robert Peel established policemen in London itself.

Shops were fewer then than now, and many goods were sold on barrows on the streets. Every trade had its own particular call, generally a singsong chant. Thread laces were called, also strawberries and all fruits, gingerbread toys and alphabets, eels, and chickens, and a host of other things, many to be seen in that charming series, *Tempest's Cryes of London*. One exhibition, started in 1761, which we have not yet mentioned, is spoken of in Boswell's *Life of Johnson* thus: "The artists have instituted a yearly exhibition of pictures and statues, in imitation, I am told, of foreign Academies. This year was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English school will rise in reputation. Reynolds is without a rival."

This exhibition is of interest. It was arranged by the Society of Artists, and held in the Adelphi; here Gainsborough first exhibited his work in London. Out of this was developed the Royal Academy of Arts, founded in 1768. Sir Joshua Reynolds

was the first President, and Chambers the architect, Treasurer. Bartolozzi, Cosway, Angelica Kauffmann, and Benjamin West, were among the original members, and though Gainsborough does not figure in the list, his name is given as an R.A. in the first catalogue. Romney never became a member.

Reynolds once referred to Gainsborough as "our best landscape painter," but curiously enough the eighteenth-century folk did not buy his landscapes, and he was esteemed, like his rivals Reynolds and Romney, for his portraits. Gainsborough quarrelled with his fellow Academicians, but when he was dying of cancer, in 1788, sent for Reynolds, and almost his last words were addressed to him: "We are all going to heaven, and Vandyck is of the party." Boys and girls who are interested in painting should go to the National Gallery, and study the splendid examples of eighteenth-century painting they will find there.

Our tail-piece, Fig. 125, shows a typical piece of ornament, designed by Robert Adam, and as it happens to be the end-piece as well, we will doff our caps, wave brush and pen, and say "Good-bye" to our readers.

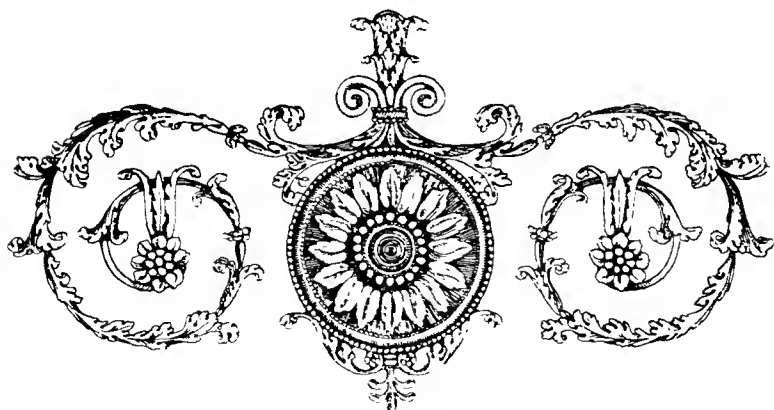


FIG. 125.—Eighteenth-Century Ornament

Sixteenth Century Ornament, p. 79. Seventeenth Century Ornament, p. 146.

# INDEX

The references in *heavy type* are to the figure numbers of the text illustrations;  
the plates are indexed under "Pl."

- Acrobats and jugglers, 144  
Adam, Robert, 170, 175, 177, 215  
Adelphi, 214  
Addison, 196  
Adze (wood-working tool), 28  
Agincourt, 59  
Agnus Dei (image of a lamb typifying  
our Saviour), 9  
Agricultural implements, 74, 163,  
89-92  
Agriculture, 36-7, 132 *et seq.*, 162 *et  
seq.*  
Almack's, 203-4, 211  
Almshouses, 111, 61; Pl. 24  
Alphabetical bricks, 145, 207  
Alphabets, pictorial, 217  
America, 13, 149, 150, 7  
American Colonies, 149  
Amersham, 111, 61; Pl. 24  
Amsterdam (New), 92  
Apollo Club, 141  
Apprentice, 9, 10, 6  
Amusements, 37, 45, 77, 78, 66-79,  
123, 137-45, 203-11  
Andirons, 191  
Anglo-Saxons, 2  
Anne of Cleves, 9  
Anne, Queen, 104, 140, 180, 203-4,  
208, 210, 212  
Anselm, 2  
Archery, 58-61  
Architecture, 28, 44, 58, 96-9, 96-  
103, 111, 114, 170-73, 177-80, 194;  
Pls., 6-8, 15, 21-4, 29  
Arms. *v.* Weapons  
*Ark Royal*, 17-19, 11  
Arkwright, 158-9  
Armada, 13, 15, 18  
Army, 32, 33, 48, 61, 72-3, 81-2, 129-32  
Arne, Thomas, 187  
Arquebus (early gun), 60  
Artists, Society of, 214  
Arts, Academy of, 214  
Ascham, Roger, 24  
Ashmolean Museum, 125  
Astley, Philip, 206  
Astronomy, Pl. 26  
Australia, 149  
Baby (sculptured), 51  
Bacon, Lord, 6, 45  
Bagnigge Wells, 210  
Bakewell, farmer, 163; smith, 129  
Balustrades, 180, 100  
Bandits, 5, 213  
Bandoliers, 130  
Banqueting Hall, Whitehall, 97-8, 115  
"Barbary Allen," 113  
Barge-boards (finish to gable), 29  
Barn, 30; Pl. 6  
Barrington, Daines, 192-3  
Bartholomew babies (dolls), 74  
Bartholomew's, St., 74  
Bartolozzi, 215  
Basses (valance), 104  
Bachelier, Mr., 103  
Bath, 194-211; Pl. 25  
Bathroom, 108  
Bayonet, 130  
"Bear-leader," 123, 208  
Beatty, Admiral, 155  
Beaufort House, 34; Pl. 8  
Bed, 16th C., 51, 27; 17th C., 50,  
103-5; 18th C., 107, 185-6  
Bedford, 20  
"Beere baytime" hall, 39, 70-1  
Beggars and Robbers, 5, 6, 36, 83-4,  
213-14; Pl. 3  
Bellarius, 211  
Bell Savage, 71  
Benedictine Order, 25  
Berkhamsted, 20, 22; school, 13, 20,  
22  
Berlin (form of coach), 122  
Berwickshire, 163  
Beverley, 21  
Biggens (gaiters), 9  
Billiards, 144  
Black Country, 125; Death, 35  
Blake, Robert, 89, 90  
Blickling, 96  
Blith, Capt. Walter, 134  
Blome, Richard, 132  
Bloom (rough bar of iron), 126-7  
"Blue Stockings," the, 212  
Blyford Church, Pl. 12  
Bodices, 8; Pl. 4

# INDEX

- Bodleian (Library), 124  
 Body strichets (corsets), 8  
 Boleyn, Anne, 8, 39  
 Bolting-house, 42  
 Bombardment, Pl. 14  
 Bonaventure mizzen, 16-19  
 Bonegraces (bed-curtains), 104  
 Bonnets, 17  
 Boodles' Club, 211  
 Books and games, 18th C., 207-210, 123  
 Booksellers' shops, 211  
 Boswell, 203, 211, 214  
 Botticelli, 44  
 Bow Street Horse Patrol, 212-14  
 Bowls, 210  
 Bowyer, W., 114  
 Boy of 1509, 12; of 1633, 50, 87; of 1700's, 100, 108, 123  
 Bracer (sleeve guard), 24, 59  
 Bradby, 105, 107  
 Bradninch Manor, Pl. 10  
 Brand-dogs, 191; -irons, 191  
 Bread, 107-8  
 Brick oven, 116; Pl. 38  
 Brick nogging (filling to timber framing), 29  
 Bride ales, 142  
 Bride-cup, 79  
 Bristol ware, 95  
 Brooks' Club, 203, 121  
 Brown, "Capability," 196  
 Brunelleschi, 44  
 Buckingham House, 176, 177, 196; Palace, 176  
 Buildings. *v.* Architecture  
 Bungalows, 29  
 Burke, 203-4, 212  
 Burlington, Lord, 175  
 Busby, Dr. Richard, 99  
 Butcher's shop, 124  
 Byrde, William, 58  
  
 Cabinet, walnut, 105; Pl. 28. *v.* Furniture  
 Cabot, John, 13  
 Cabriolet, 199  
 Cambridge, Trinity College, 22-3, 69  
 Cannon. *v.* Guns  
 Canterbury, 110  
*Canterbury Tales*, 67  
 Cantonnières (part of bed valance), 104  
 Carlisle House, 211  
 Caroline, Princess, 216  
 Carpentry, 28 ff.  
 Carpets, 48, 103  
 Carriages, 115-16, 198. *v.* Travel, etc.  
 Cartridges, 130  
 Cartwright, 159, 160  
 Casements, 173-4; fastenings, 128, 70  
 Cast iron, production, 126-7  
 Cavalier, 84; Pl. 16  
 Caxton, William, 11, 12, 122-3  
 Ceylon, 150  
 Chambers, Sir William, 196-7, 215  
 Chantry schools, 21  
 Chapmen, 208  
 Charing Cross, 144  
 Chariot (small coach), 121, 67  
 Charles I, 82, 84, 86, 89, 96, 137, 210  
 Charles II, 91, 103, 114-15, 119, 131-2, 180  
 Charts, xvi, 80, 148  
 Chatham, 91  
 Chatsworth, 106  
 Chaucer, 67  
 Cheddar Gorge, 212; Mission, 212  
 Chelsea, 131-2, 210; Pl. 8  
 Cheltenham, 197  
 Cherry Garden pier, 114  
 Chesterfield, 109; Lord, 107  
 Chicheley, Sir Thomas, 133  
 Chichester, 21  
 Chiddingfold, 29-31, 17  
 Children. *v.* Boy, Girl  
 Chimney-piece, Pls. 10, 22  
 Chippendale, 181-2, 101, 209  
 Christ Church, Oxford, 22  
 Churchmen, 2  
 Gibber, Colley, 210  
 Cinque Ports, 13, 15  
 Circus, 205-7, 122  
 Clarion (trumpet), 56  
 Clarke, J. S., "Circus Parade," 206  
 Class distinction, 3  
 Clavichord, clavicymbal, clavecin (keyboard instruments), 54-5  
 Clavictherium, 55, 30  
 Clogs, 83, 132  
 Club Kayles, 79, 45  
 Clubs and coffee-houses, 203; Pl. 34  
 Clyde, 149  
 Coach, 16th C., 72-3, 40; 17th C., 119-22, 67, Pl. 26; 18th C., 197, 115

# INDEX

- Coalmine, 109
- Coat and waistcoat, 150-1
- Cockpit, 139
- Coffee-houses, 141, 203; Pl. 34
- Coghill, Faith, 101
- Colchester, 110
- Colet, Dean, 13, 22
- Colleges, Pl. 7. *v.* Schools
- Colonies, 149
- Columbus, Christopher, 13
- Commonwealth, 85, 111
- Concert, 56; Pl. 3
- Constantinople, 11
- Cook, Captain, 149
- Cooking, 43, 108, 115 ff., 187 ff.
- Copenhagen, 150
- Corinthian caps, 179
- Cornelys, Mrs., 211
- Cornice, 104
- Cornwall, 110
- Corpus Christi College, Cambridge, 123
- Costume, 16th C., 6-11, 4, 76 f.; Pl. 4; 17th C., 84-88; Pl. 16; 18th C., 150-3; Pls. 35-7
- Cosway, 215
- Cottage interior, 187, 190; Pl. 38
- Countrywomen, 43; Pl. 38
- Court masques, 137, 140
- Covent Garden, 55
- Coventry, 78
- Craftsmen, 28, 202-3
- Cranes, wrought-iron, 190
- Crécy, 58
- Cripplegate, 68
- Cromhorn (whistle flute), 56
- Crompton, 159
- Cromwell, Oliver, 82, 90
- Crossbow, 58
- Crossjack, 153
- Culverin, 60
- Curricie, 199
- Curtains, 105, 109
- Damask, 105, 110
- Dame Wiggins of Lee*, quot., 186
- Dances, 141-3, 78
- Decoration, 47. *v. also* Interiors
- Demesne (Lord's holding of land), 35-6
- Derbyshire, 125
- Devil Tavern, 141
- Dido's Lament*, 111-12, 62
- Dining-room, 17th C., 101, 58. *v.* Interiors
- Discovery, voyages of, 13 ff., 149
- Dobson, Austin, 192-3
- "Doiley" napkins, 213
- Dolls, 74; houses, 209
- Doublit (short tunic), 10
- Drake, Sir Francis, 15, 18
- Drake, Sir William, 111
- Drill (sowing), 133-4
- Draw-shave (tool), 202
- Drury Lane, 137, 139
- Dryden, 210
- Dukes Theatre, the, 137-8
- Dulcimer (stringed instrument), 55
- Dulwich College, 68
- Dummer, Mr., ship designer, 92
- Durham Cathedral, 123
- Dutch East India Company, 91
- Dutch Wars, 90-2
- East India Company, 19, 84; Pl. 33
- Eaton Hall, Chester, 96-7, 129; Pl. 29
- Eddystone Lighthouse, 95; Pl. 20
- Edinburgh, 211
- Edlesborough, Barn at, 30; Pl. 6
- Edney, smith, 129
- Edward IV, 7
- Edward VI, 5
- Eggs, 167
- Elizabeth, Queen, 34, 51-2, 60
- Elizabethan chairs, Pl. 13; Hunting, frontispiece, 63 ff.
- Embroidery, 75, 41, 42
- English Housewife*, 82-3
- Entablature (lintel treatment across columns), 99, 114, 179, 196
- Entertainments. *v.* Amusements
- Epsom, 197
- Erasmus, 12, 49
- Espagnolette bolt, 128, 70
- Eton, 3, 21
- Evelyn, John, 85-6, 90 ff., 101, 103, 114, 121, 131, 133
- Exeter, 110; Exchange, 210
- Exhibitions, 214. *v.* Amusements
- Expedition to America, 13. *v.* Discovery
- Faerie Queene*, 67
- Fairs, 144. *v.* Circus

# INDEX

- Fairy tales, 73-4  
 Falconry, 35-6, 65  
 Farming, 3, 35 ff., 162  
 Farthingale (full-gathered overskirt), 8; Pl. 4  
 Felton, Mr., 198  
 Fens, draining of, 133  
 Forstaller and Reqrator, 4, 6  
 Field of Cloth of Gold, 3  
 Fielding, Henry, 211  
 Fiennes, Celia, 105 ff.  
 Firearms, 130-2. *v.* Weapons  
 Firedogs, 112, 191-2  
 Fire-eater, 144  
 Fireplace, 49, 50, 187-91  
 Fireworks, 78  
 Fitzherbert, 37  
 Flail, 92, 167  
 Flanders, 140  
 Fleet Street, 141  
 Flute Player, the, 210, 64  
 Fly-shuttle, 178  
 Food, 42-3, 107-8, 114-19, 118-19  
 Football, 208  
 Fore-smock (pinafore), 8  
 Fortune Theatre, 68-9  
 Fox, Charles James, 203-4; Sir Stephen, 131-2  
 France, King of, 103  
 French Revolution, 205  
 Frieze (part of entablature), 179  
 Fritwell Manor, Pl. 9  
 Frobisher, Martin, 18  
 Froude, 2, 13, 18  
 Fruit-growing, 39  
 Furnaces, 125-7  
 Furniture, 16th C., 27, 47-50; 17th C., 103 ff., 124; 18th C., 101-107, 180-87; Pls. 10, 12, 13, 22, 28  
 Futchels (part of waggon), 119  
  
 Gainsborough, T., 214-15  
 Gallease, 16  
 Galleon, Elizabethan, 16-17  
 Galley (ship), 16, 9  
 Galligaskins (loose breeches), 10  
 Galon (braid), 104  
 Gambling, 203-4, 121  
 Games, 78, 45, 123, 144-5, 207-10  
 Gaming-room, 203-4, 121  
 Garden house, 114  
 Gardens, 39-41, 24, 176-7, 114, 210  
  
 Garrick, David, 185, 211, 213  
 Gates, 71, 96; Pl. 29  
 George I, 114, 194; II, 179; III, 176, 211  
 Gibbons, Grinling, 101, 79, 124, 145  
 Gibbs, 175  
 Gibraltar, 93  
 Gig, 199, 117  
 Gilling Castle, Pl. 11  
 Girls, 14, 49, 60, 100, 109, 209  
 Gittern (lute), 56  
 Glass-blowing, 129, 174; Pl. 30  
 Globe Theatre, 68, 70, 38  
 Gloucester, 197  
 Gothic style, 2, 6, 7; revival of, 11, 179-80  
 Grammar schools, 20 ff. *v.* also Schools  
 Grenades, 131  
 Grenadiers, 131  
 Grenville, Sir Richard, 17  
 Gresham, Sir John, 22  
 Grey, Lady Jane, 24  
 Grocyn, 11  
 Grotto, 107  
 Guarneri, Giuseppe, 187  
 Guns and gunpowder, 60-1  
  
 Hackney carriages, 197  
 Hakluyt, 20  
 Halberdier, 32  
 Hall, 16th C., 28, 51; 17th C., 22; 18th C., 179, 99  
 Hammer ponds, 126  
 Hampton Court, 24, 39-41, 129, 180, 196  
 Hand-mill, 94  
 Hangings, 182, 107  
 Hargreaves, 159  
 Harmonica, 53  
 Harpsichord, 55, 186  
 Harrison, William, 3, 49  
 Harrow school, 22, 24  
 Hautboy (flute), 56  
 Hawke, Admiral, 154  
 Hawking, 65, 36  
 Hawkins, Sir John, 15; Sir William, 15  
 Hay rake, 202-3, 120  
 Head-nails, 155  
 Health, 4, 48-9  
 Hecforde bullock (heifer), 32  
 Heidegger, 211



# INDEX

- Henry VI, 3, 21; VII, 6, 13; VIII, 3, 7,  
13, 25-6, 29, 59, 61, 76  
Henslowe, 68, 140  
Hepplewhite, 181-3, 103-4  
Herber (Garden), 31  
Hereford, 21, 197  
Herrick, 94-5, 141-4  
Hogarth, 122, 198  
Holbein, 44  
Holland, 92, 150  
Horn-book, 73, 49  
Horseman, 16th C., 2; 17th C., 47;  
18th C., 80  
Houses, 16th C., 15, 21, Pls. 9, 34-5,  
35, 41 ff.; 17th C., 96 ff., 56-9,  
Pls. 21, 29; 18th C., 170 ff., 97-100  
Howard, 18  
Hungary, 73, 119  
Hunt breakfast, 34  
Hunting, 16th C., 63 ff.; 17th C., 132  
Hyde Park, 213  
  
Incent, John, 22  
Industries, 3, 28, 30, 43, 109-10, 125-  
29, 158 *et seq.*  
Interiors, 16th C., 26, 28, 45-8;  
17th C., 58-59, 69, 99, 99-103;  
18th C., 122-3, 177-80; Pls. 10, 22  
23, 38  
Iron forge, Pl. 39  
Iron-ore, 109, 125-6  
Ironwork, 70, 71, 100, 125-28, 128-9,  
180; Pl. 29  
Islington Spa, 210  
Italy, 11  
  
James I, 82, 89, 97, 129, 137, 140;  
11, 88, 92, 147  
Jericho, 53  
Jib-boom, 157  
Johnson, Doctor, 175, 203, 211-12;  
Pl. 37; Michael, 211  
Jokes, hydraulic, 41, 106-7  
Jones, Inigo, 97-8, 140, 206  
Jonson, Ben, 140-1  
  
Kauffmann, Angelica, 215  
Kent, William, 96, 182, 196  
Kenwood, 177, 99  
Kersey's (cloth), 20  
Kew, 196  
King's College, Cambridge, 21  
King's House Theatre, 137-9  
Kirtle (underskirt), 7; Pl. 4  
Kitchen, 31; utensils, 20, 33, 43;  
Pl. 38  
Knipp, Mrs., 113  
Komensky, 144  
Kotze, 73, 119  
  
Labourers, 3, 4  
Lamps, 213  
Land, conditions of, 3, 35 ff., 162, 170  
Landaus and Landaulettes, 200  
Lanfranc, 2  
Lateen sails, 15  
Laws, 5  
Leadwork, 88  
Learning, 11 ff., 124, 211. *v. also*  
Schools  
Lemon trees, 107  
Library, 17th C., 122, 69  
Life Guards, 131  
Lincoln, 21  
Linen stockings, 11, 5  
Link-boys, 175  
Literature, 12, 74  
Little Lincoln's Inn Fields, 137  
Loggan, 198; Pl. 7, 26  
London, 175, 203, 210-11, 213-14;  
Pls. 36, 37  
*London*, H.M.S., Pl. 18  
Long gallery, 43  
Looms, 158-9; Pl. 30  
Ludgate Hill, 70  
Lute (stringed instrument), 56; Pl. 3  
Lyddington Bede House, Pl. 12  
Lythe Hill, 34, 21  
  
Machinery, 23, 37-8, 75, 133-6, 87,  
94, 159-60  
Madrigal, 57, 31  
Magdalene College, Cambridge, 137  
Magic lantern, 145  
Mail-coaches, 197  
Malmsey, 20  
Malplaquet, 145  
Mandeville (overdress), 9  
Manichord (stringed instrument), 54  
Mansfield, Lord, 177  
Margate, 197  
Market, old stocks, Pl. 39  
*Mariners' Mirror*, 92  
Marionette Theatre, 210

# INDEX

- Markham, Gervase, 32-3  
 Marlowe, 67  
 Marylebone Gardens, 210  
 Mary (Queen of England), 9, 152  
 Mary (Queen of Scots), 9, 82  
 Masked balls, 211  
 Masques, 75-6, 140  
 Matches, 190  
 Matchlock (early gun), 130  
 Meals, 42-3  
 Medway, 81  
 Men-of-war, 16-18, 9-11, 53, 85.  
     90-1, 154-5  
 Mercers' school, 22  
 Mermaid Tavern, 203  
 Merton College, 123  
 Methodists, 212  
 Michelangelo, 44  
 Middle Temple, 28, 51  
 Millers, 135-6  
 Mills. *v.* Windmills  
 Mines, 109, 125  
 Mohocks, 213  
 Monasteries, 3, 25  
 Monochord (stringed instrument), 54  
 Montacute House, 45  
 Montague, Mrs. Elizabeth, 212  
 Moors, 141  
 More, Hannah, 212  
 More, Sir Thomas, 12, 36  
 Morley, Thomas, 58  
 Morris dance, 141-2, 78  
 Mourning, 88, 52  
 Mulberry Gardens, 210  
 Musical Instruments, 53-6, 29, 111-13,  
     63-4, 186-7, 109, Pl. 3  
 Musketeer, 16th C., 33; 17th C.,  
     129-30, 72  
 Napoleon, 149-50  
 National Gallery, 215  
 Navy, 16th C., 13 *et seq.*; Pl. 5,  
     17th C., 88-94; 18th C., 149-50,  
     154-5. *v. also* Ships  
 Needlework, 75  
 Nelson, Lord, 150, 155  
 New England, 99  
 Newel (terminal post), 45-6, 26  
 Newmarket, 105  
 Newspapers, 212  
 Nickers (robbers), 213  
 Norwich, 110  
 Officer, Fifth Foot (1688), 48  
 Old Street, 210  
 Orange trees, 107  
 Organ, 56  
 Ornament, 16th C., 46; 17th C., 79;  
     18th C., 125  
 Otten, 129  
 Oxford, 123, 212  
 Packhorses, 109, 197; Pl. 26  
 Pageants, 77-8  
 Pages, Elizabethan, 44  
 Painters, 44, 214-15  
 Pale-maule, 145  
 Palladian style, 180  
 Palladio, 175  
 Pall Mall, 145  
 Pantaloons, 153  
 Pantheon, 211  
 Parler (parlour), 31, 42  
 Pastelet (neck and shoulder covering),  
     7; Pl. 4  
 Pastry, 43  
 Patron saints (schoolboys), 22  
 Paul's (St.), 99, 127, 129, 71; school,  
     20, 22  
 Paume (game), 74-5  
 Pediment (classical gable), 96  
 Pedlars, 208  
 Pen, Sir William, 105  
 Pennant, Thomas, 191-2  
 Penshurst, 105  
 Pent house, 107  
 Pepys, Samuel, 85, 88, 90, 103, 105,  
     113 ff., 124, 139, 203  
 Pepysian Library, Cambridge, 124  
 Perch (part of coach), 199  
 Perch phaeton, 198, 116  
 Peterara (early cannon), 60  
 Peterborough, 103  
 Peterhouse College, 124  
 Pett, Peter, 89, 91  
 Pettyt, Thomas, 19; Pl. 5  
 Philosophy, 124-5  
 Plinias, 89  
 Physician (1562), 18, 49  
 Piano, 109, 186-7  
 Piccadilly, 213  
 Picture-books, 207  
 Pikeman, 17th C., 129-30, 72  
 Pilgrim Fathers, 149  
 Pintado (printed cotton), 101

# INDEX

- Pitt, William, 154, 203-4  
 Plague, the Great, 91  
 "Plaichowse," 68  
 Playhouses and Theatres, 68-71, 37-9,  
 137-40, 71  
 Playwrights, 67-8, 140-1  
 Ploughs, 134, 74, 163-5, 89-92  
 Pokestick (for plaiting ruffs), 8  
 Policemen, 214  
 Pomme (flute), 56  
 Post-boys, 197  
 Post-chaise, 198, 185  
 Pot-hooks, 190; Pl. 38  
 Presence Chamber, 43  
 Printing, 11, 122-3  
 Privy Council, 114  
 Protectress, the, 118-19  
 Psaltery (stringed instrument), 50  
 Purcell, Henry, 111-12, 62  
 Puritans, 85, 137  
  
 Quadrivium, 22  
 "Queen Anne" (game), 209  
 Queen Elizabeth, 8-9, 17, 19, 76-7  
 Queen's College, Oxford, 22  
 Quenell, Thomas, 31-4  
  
 Rail (nightdress), 8  
 Rainwater Head, 88  
 Rake, hay, 202-3, 120  
 Raleigh, Sir Walter, 17  
 Raphael, 177  
 Raynge (barn or granary), 31  
 Raynham Hall, Norfolk, 98, 162;  
 Pls. 21, 22  
 Recorders (whistle flutes), 56, 64, 113  
 Regal (wind instrument), 56  
 Renaissance, 6, 7, 44; church, 99;  
 Pl. 23  
 Repton, school, 20  
 Restoration, 86, 137  
 Revival of learning, 11, 13  
 Revolution, French, 149  
 Reynolds, Sir Joshua, 203, 214  
 Ridley, Bishop, 5  
 Roads, 109, 198  
 Robin Hood, 59  
 Rolling mills, 127  
 Romanesque, 45  
 Romney, 215  
 Roundhead, 85; Pl. 16  
*Royal George*, 154, 85  
  
 Ruffs, or cambric collars, 8; Pl. 4  
 Rugby, 20  
 Rushlight holder, 193-4, 113  
 Ruyter, De, 90  
  
 Sailing diagram, 7, 8  
 Sailors. *v.* Navy  
 Salisbury, 26  
 Sash windows, 96, 173  
 Saw-mills, 133  
 Scarborough, 197  
 Schoolmaster (1631), 54  
 Schools and schooling, 20 ff., 13-4  
 Scientists, 125; Pl. 27  
 Scots, 141  
 Scowerers (wastrels), 213  
 Sea-bathing, 197  
 Sea power, 13, 90 ff.  
 Sedan chairs, 122, 99; Pl. 37  
 Selborne, 192  
 Sembrador (agricultural implement),  
 134  
 Senior Wrangler, 22  
 Serge, 110  
 Serpentine (early gun), 60  
 Servants, 10  
 Shakespeare, William, 67-9, 79  
 Shawm (flute), 56  
 Sheraton, 181, 193, 105-6, 209  
 Sherborne, 20  
 Sheridan, 203-4, 211  
 Shipbuilding developments, 15-19,  
 90-1, 154-7  
 Ships, 9-11, 13-20, 53, 85, 88; Pls. 5,  
 18-20  
 Shoes, 152, 83  
 Shops, 214, 124  
 Shoreditch, 70  
 Shrewsbury, 20  
 Sidney, Sir Philip, 76; Sir Robert, 76-7  
 Siege, Pl. 14; battery, Pl. 14  
 Signposts, 109  
 Sill-piece (detail of timber framing),  
 29, 16  
 Skyllet (long-handled pot), 20  
 Slums, growth of, 4-6, 160  
 Small-holdings, Elizabethan, 3, 35-6;  
 Pl. 2  
 Smelting, 125-7  
 Smithcraft. *v.* Ironwork  
 Smithfield, 5  
 Smoke-jacks, 191, 65

# INDEX

- Smollett, 219  
 Soap, 120  
 Social life, 3 ff., 106 ff., 113 ff., 141, 176, 190, 203, 211  
 Soldiers, 32-3, 48, 81, 82. *v.* Army  
 Songs, 16th C., 58, 31; 17th C., 111-12, 63; 18th C., 187, 110-11  
 Southwark, 5, 68, 144  
 Southwell, 21  
*Sovereign of the Seas*, 53, 89-90  
 Spain, 13  
 "Sparrow grass," 114  
*Spectator*, the, 212  
 Spenser, Edmund, 67  
 Spinnet (keyboard instrument), 112-13, 63  
 Spinning jenny, 150; mule, 159; machine, 158-9  
 Spoons, 213  
 Sports, 63-6, 34-6, 132, 144; Pls. 31, 32  
 Spring Garden (Spa), 210  
 Spritsail (or bowsprit), 17, 155  
 Staffordshire, 125  
 Stage coaches, 122, 197  
 Stages (waggon), 122, 197-8; Pl. 26  
 Staircase, 16th C., 26, 45-6; 17th C., 59, 103; 18th C., 100, 180  
 Staysails, 15, 155  
 Steam, power from, 160  
 St. Barbe, Sir John, 106, 108  
 Steinkirk, 151  
 Steel (arrow wand), 59  
 Stillingfleet, 212  
 Stockings, linen, 5, 11  
 Stradivari, Antonio, 187  
 Strand, 210  
 Strawberry Hill, 179  
 Stringed instruments, 54-5, Pl. 3, 62, 76, 111-13, 186-7  
 Strutt, 58  
 Studding-sails, 157  
 Studs (timber framing), 29  
 Sulky (conveyance), 200  
 Sussex, 125-6, 190  
 Swan Theatre, 68, 37  
 Sweep (1688), 55  
 "Swobbers" (whist), 204  
 Table manners, 212-13  
*Taming of the Shrew*, 79  
 Tapestry, 182  
 Tassets (steel thigh plates), 130  
*Tatler*, 211  
 Taverns, 141  
 Tea clipper, 156-7, 86  
 Tea gardens, 210  
 Temple fields, 77  
 Tent-bed, 185-6, 107  
 Teonge, Henry, 84, 92  
 Thames, 121-2  
 Theatre, 16th C., 67-72; 17th C., 173-40, 77  
 Thorpe, John, 97  
 Thrale, Mrs., 212  
 Thrupp (*History of Coaches*), 119-20  
 Tijou, Jean, 129, 71, 180  
 Tile-hung house, 29-30, 17  
 Tiltyard, 75  
 Timber-framed house, 26-9, 15-6  
 Tin, 109  
 Tinder and flint, 190  
 Titian, 44  
 Toasting-dog, 112, 191  
 Toby jugs, 191  
 Topiary work (tree-shaping), 196.  
*v.* Gardens  
 Town planning, 160-1  
 Towns, 4, 160, 213  
 Townshend family, 97, 162, 170  
 Toys, 74, 207-9  
 Trade, growths and evils, 4-5, 20, 129, 149  
 Tradescant, 125  
 Trafalgar, 155  
 Trap-ball, 98  
 Travel, 109, 197-200  
 Trigraphs, 196, 114  
 Trinity College, Cambridge, 122, 69  
 Trip-hammers (for iron manufacture), 126; Pl. 39  
 Trivium, 22  
 Tromp, Van, 90  
 Trunk hose (tight breeches to knee), 10, 65, 36  
 Tudor chairs, Pl. 13  
 Tudor gardens, 24, 44  
 Tudors, the, 6, 81  
 Tull, Jethro, 167  
 Tunbridge Wells, 108, 197  
 Turberville, 64-5  
 Turnspit, 115, 65  
 Turks, 11  
 Tusser, 42, 48

# INDEX

- Twickenham, 179  
 Tythrop House, 103
- Umbrellas, 153  
 University Library, Cambridge, 124  
*Under the Greenwood Tree*, 187-89, 110-11  
 Uppingham, 20  
*Utopia*, 12, 36  
 Utrecht, Peace of, 163
- Vagabonds, 5, 3, 37; Pl. 3  
 Van de Velde, W., junr., 91  
 Vandyke, 215  
 Vehicles. *v.* Coaches, Travel, etc.  
 Venetian Bucentoras, 122  
 Vermuyden, Sir Cornelius, 133  
 Versailles, Treaty of, 148  
 Vicenza, 175  
 Victoria, Queen, 204  
*Victory*, the, 154  
 Vielle à roue, or vielle (stringed instrument), 54  
 Viol (stringed instrument), 56  
 Viola-da-gamba (stringed instrument), 56, 76
- Wade, General, 175  
 Waggon, 119-20, 66, 122, 200; Pl. 26  
 Walpole, Horace, 153, 179, 212  
 Water-carrier, 22  
 Waterloo, 150  
 Water-supplies, 4, 41, 106-7, 176  
 Watling Street, 109  
 Watt, James, 160  
 Watteau, 152  
 Wattle-and-daub (filling for timber framing), 29  
 Weald, Sussex, 125  
 Weapons, 58-61, 32-3; Pl. 14.  
*v.* Army  
 Weavers, 72-3, 110; Pls. 30, 159  
 Webb, John, 97-9, 103  
 Wedding, 78
- Wells, 21  
 Wells, Norfolk (inn), 78A  
 West, Benjamin, 215  
 West Indies, 83  
 Westminster, 122; Abbey, 44  
 Westmorland, 107  
*Westward Ho!* quoted, 17  
 Weymouth, 197  
 Wheel-lock (gun), 132  
 Wheelwright, 129, 202-3; Pl. 30  
 Whisky, 197  
 White, Gilbert, 191-2  
 White's, 211  
 Whitehall, 97, 115; Palace, 98; Pl. 15  
 Whitsun ales, 141  
 Widow (1632), 88, 52  
 Wigs, 86, 152-3  
 Wild beast show, 210  
 Wilberforce, 212  
 Willen church, 99, 111; Pl. 23  
 William I, 2; of Orange, 95; of Wykeham, 21  
 Wills, 33-4  
 Wilton, Grotto, 107  
 Winchester, 21; Pl. 7  
 Wind instruments, 56, 113  
 Windmills, 37-8, 23, 167-70, 75, 183-6, 93  
 Windows, 96, 173  
 Winstanley, 95, 56; Pl. 20  
 Witt, Johannes de, 68  
 Wood carving, 45-6, 26, 124, 79, 145  
 Wren, Sir Christopher, 95, 98, 101, 122-24, 131, 137, 180, 192
- Yacht, Dutch, 91-2; Pl. 17; racing, 90  
 Yagh (yacht) of Charles II, 90-1; Pl. 17  
 York, 21  
 York, Duke of, 63  
 Yorkshire, 125  
 Young, Arthur, 162-3  
 Young, Sir John, 141

# A Selected List of BATSFORD BOOKS

relating to

*Architecture, Fine and  
Decorative Art, Social  
History, The Countryside,  
Church Art, Interior  
Decoration, Design and  
Ornament, Crafts, etc.*



---

*Published by* B. T. BATSFORD LTD

*Booksellers and Publishers by Appointment to H.M. Queen Mary*

15 North Audley Street, Mayfair  
London, W 1

# CONTENTS

	<i>Page</i>
THE BRITISH HERITAGE, PILGRIMS' AND FACE OF BRITAIN SERIES . . . . .	3-7
BOOKS ABOUT BRITAIN . . . . .	3-9
NEW CENTURY ILLUSTRATED LIBRARY . . . . .	8
HISTORIC COSTUME . . . . .	11
HISTORIC ARCHITECTURE . . . . .	13-15
HISTORY OF ART . . . . .	17
MODERN ARCHITECTURE AND DESIGN GARDENS . . . . .	18
CHURCH ART . . . . .	18
PERIOD FURNITURE AND DECORATION . . . . .	19
BOOKS FOR COLLECTORS . . . . .	19-20
HISTORIC ART . . . . .	20, 21, 31
ARTS AND CRAFTS . . . . .	22
LETTERING . . . . .	22-28
DESIGN AND ORNAMENT . . . . .	24
DRAWING, COMPOSITION, ETC. . . . .	26
NEEDLEWORK AND EMBROIDERY . . . . .	25-27, 29
"SHELL" GUIDES TO COUNTIES OF ENGLAND . . . . .	27-28
BATSFORD GUIDES TO EUROPEAN CITIES . . . . .	30
INDEX . . . . .	30
	32

NOTE.—This list comprises over 250 books on the subjects shown above from Batsford's main catalogue, in which are listed some 600 odd titles. It is intended to form a representative selection for the use of readers, but those interested in any particular subject should obtain the main catalogue (which will be sent post free on request), that comprises a much wider range of titles under every head. Fully illustrated prospectuses of most books can also be sent on request. Patrons are reminded that Batsford's new premises are at 15 North Audley Street, London, W.1, one minute from Oxford Street, on the main thoroughfare leading to Grosvenor Square, three minutes' walk from either Bond Street or Marble Arch Stations on the Central London Railway; there an immense stock of books, old and new, English and foreign, with prints, pictures, etc., can be inspected at leisure in the large and beautifully-fitted showrooms and gallery. *Telephone Mayfair 6118. Cables: Batsfordia, London. Telegrams Batsford, Audley, London.*

List G. 67111 10, 37.

## THE "BRITISH HERITAGE" SERIES

### THE ENGLISH GARDEN

By RALPH DUTTON. An expertly written account of the design and development of English gardens from medieval times to the XIXth century. Delightfully illustrated by about 120 photographs, largely specially taken by WILL F. TAYLOR, a selection from old manuscripts, prints and plans, and a coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE LAND OF WALES

By EILUNED and PETER LEWIS. A Pictorial Review of Welsh Scenery and Life, with chapters on the Countryside, the Towns, Sport, Religion, the Spirit of Wales, etc. Written by a Welsh brother and sister, both of whom have made names for themselves in literary spheres, the book forms the best introduction yet issued to Wales and the Welsh. With 130 superb photographic illustrations, and a colour Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE OLD TOWNS OF ENGLAND

By CLIVE ROUSE, F.S.A. A Review of their Types and History, Features and Industries, including Cathedral Cities, Spas and Resorts, Market Towns, Scholastic and Church Centres, Sea Ports, etc. Illustrated by some 120 fine photographs of public and private buildings, picturesque byways, aerial views, etc. With coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### ENGLISH VILLAGE HOMES

By SYDNEY R. JONES, author of "Touring England," etc. With a Foreword by SIR W. BEACH THOMAS. An historical and comparative review of many types of Country Buildings, including the Farm, Cottage, Inn, Manor, Rectory, Cross, Lock-up, etc. Illustrated by some 130 fine photographs, many sketches and drawings and a coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE ENGLISH CASTLE

By HUGH BRAUN, F.S.A., A.R.I.B.A. A review of the origin, evolution and vicissitudes of medieval fortresses, with accounts of military engines, famous sieges, etc. Illustrated by a coloured Frontispiece and some 125 fine photographs of general and air views, features and details of the outstanding examples in England and Wales. Demy 8vo, cloth. 7s. 6d. net.

### THE SEAS AND SHORES OF ENGLAND

By EDMUND VALE. An interesting account of the varied English and Welsh coastline, its Cliffs and Coves, Estuaries and Ports, Inlets and Harbours including the Solway, the Irish Sea and St. George's Channel, the Severn Sea the Atlantic, the English Channel and the North Sea. Illustrated by 130 photographs and a coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE ENGLISH COUNTRY HOUSE

By RALPH DUTTON. An historical and social review, tracing design and evolution from the Conquest to Victorian times, including Interior Decoration and Gardens. Illustrated by 130 fine Photographs of Medieval, Elizabethan, Stuart, Georgian, Classic and Neo-Gothic examples. With coloured Frontispiece and numerous plans. Demy 8vo, cloth. 7s. 6d. net.

### THE ENGLISH ABBEY: ITS LIFE & WORK IN THE MIDDLE AGES.

By FRED H. CROSSLEY, F.S.A. With a Foreword by the Rt. Hon. W. Ormsby-Gore, P.C., M.P. An informative review of Origins and Orders, the Working Staff of the Convent, the Buildings, Daily Round and Processions, Administration, Building Methods and Social Reactions. With 138 illustrations from photographs of interior and exterior views, features, etc., a map, numerous plans, and 3 coloured plates. Demy 8vo, cloth. 7s. 6d. net.



## THE "BRITISH HERITAGE" SERIES—(continued)

### THE PARISH CHURCHES OF ENGLAND

By the Rev. J. C. COX, LL.D. and CHARLES BRADLEY FORD. With a Foreword by the VERY REV. W. R. INGE, D.D., late Dean of St. Paul's. With Chapters on the Life and Services, the Evolution of Plan, Structural Design, Fittings and Furniture, and Local Varieties of Style. Including 135 fine photographic illustrations, also plans and drawings. With coloured Frontispiece. Second Edition. Demy 8vo, cloth. 7s. 6d. net.

### THE CATHEDRALS OF ENGLAND

By HARRY BATSFORD, Hon. A.R.I.B.A., and CHARLES FRY, with a Foreword by HUGH WALPOLE. With an Introduction, followed by a description of each cathedral, its situation, history and architecture. Including 133 Illustrations from new photographs, a superb series, far in advance of anything yet produced, a colour Frontispiece, a complete series of uniform Scale Plans, Glossary, and 30 Line Sketches. Third edition, revised. Demy 8vo, cloth. 7s. 6d. net.

### ENGLISH VILLAGES AND HAMLETS

By the Hon. HUMPHREY PAKINGTON, F.R.I.B.A., with a Foreword by E. V. KNOX ("Evoc"), Editor of *Punch*. A popular Pictorial Survey in 130 Photographic Illustrations of unspoilt varied examples from some 30 English counties, in stone, brick, plaster, half-timber and cob, including many unpublished Views, also Maps and 4 coloured Plates and 25 Pen Drawings by SYDNEY R. JONES. Second Edition, revised, with an Historical Introduction by G. M. YOUNG. Demy 8vo, cloth. 7s. 6d.

### THE SPIRIT OF LONDON

By PAUL COHEN-PORTHEIM, author of "England the Unknown Isle." A series of original and brightly written chapters on Through the Centuries; Streets and their Life; Green London, Amusements and Night Life; Traditional London; and other subjects, with 144 selected photographic illustrations of London scenes and life, including a colour Frontispiece. Second Edition. Demy 8vo, cloth. 7s. 6d. net.

### THE HEART OF ENGLAND

By IVOR BROWN. A Review, written with penetrating and sympathetic insight, on many aspects of present-day Life and Work, including Chapters on Seaport and Seaside; the Downs and the Moors, Country Matters; Markets and Mills; The Suburb, The Week-End; The Young Idea; Recreation. With 130 photographs and a coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE OLD INNS OF ENGLAND

By A. E. RICHARDSON, A.R.A., with a Foreword by Sir E. LUTYENS, R.A. A comprehensive survey of one of the most attractive features of English life. With a letterpress full of knowledge and robust humour. Illustrated by 130 fine photographs and 20 line drawings. Second Edition, revised. Demy 8vo, cloth. 7s. 6d. net.

### THE COUNTRYMAN'S ENGLAND

By DOROTHY HARELEY, author of "Here's England." An illustrated account of the various types of English country, the people and their occupations. Arranged under Mountain and Moorland, Garden and Orchard Country, The Undulating Farmlands, Hill and Downland; Fens and Levels, Coast and Estuaries. With a superb series of 130 Photographic Illustrations, and a coloured Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

## THE "BRITISH HERITAGE" SERIES—(continued)

### THE SPIRIT OF IRELAND

By LYNN DOYLE. A bright, witty yet informative review of Dublin, the South-East Corner, Grasslands and County Towns, Cork and Kerry, Limerick and Clare, Galway and the North-West, Derry and Antrim, Belfast, etc. Illustrated by 138 superb unpublished Photographs of coast and mountains, islands, rivers, antiquities, cottages, towns, life in fairs, gatherings, sport, etc., forming an unrivalled pictorial survey. With 3 colour pictures by PAUL HILRY and HUMBERT CRAIG, and pen drawings and map by BRIAN COOK. Second Edition. Demy 8vo, cloth. 7s. 6d. net.

### THE FACE OF SCOTLAND

A Pictorial Review of its Scenery: Hills, Glens, Lochs, Coast, Islands, Moors, etc., with Old Buildings, Castles, Churches, etc. Including a brief review of Topography, History and Characteristics. By HARRY BATSFORD and CHARLES FRY, with a Foreword by JOHN BUCHAN (LORD TWEEDSMUIR). With 130 splendid photographic illustrations, a Frontispiece in colour, and numerous line drawings in the text. Third Edition. Demy 8vo, cloth. 7s. 6d. net.

### THE HEART OF SCOTLAND

By GEORGE BLAKE, with a Foreword by ERIC LUKKATER. A companion and complement to "The Face of Scotland." Containing an account of the Land and its People, including a review of Highland Places, the True Lowlands, Black Country, a Tale of Four Cities, the Kirk and the People, the Fireside Clime, Sport, Institutions, Legends and Realities. Containing 130 superb Photographic Illustrations of Scenery and Life, Mountains, Cities, Towns, Sport, etc. With a coloured Frontispiece by KEITH HENDERSON, numerous drawings, and a map. Demy 8vo, cloth. 7s. 6d. net.

*Further volumes in the "BRITISH HERITAGE" Series to appear shortly are:*

ANCIENT ENGLAND. By EDMUND VALE.

A survey of the Ancient Monuments under the care of H.M. Office of Works and other public bodies.

THE OLD PUBLIC SCHOOLS OF ENGLAND. By JOHN RODGERS

OLD ENGLISH COUNTRY LIFE. By H. E. BATES.

OLD ENGLISH CUSTOMS AND CEREMONIES. By E. DRAKE-CARNILL.

Price 7s. 6d. net each.

### THE COLOURED COUNTIES

By CHARLES BRADLEY FORD. This volume, which is a revelation in illustrated book production, is the first work on the landscape of England to be illustrated solely by means of colour photography. There are 92 brilliant illustrations reproduced from DuRaycolor originals, and in these all the subtle nuances of the English landscape can for the first time be appreciated. Mr. Ford's vivid text presents an interesting and well-informed review of the beauties and antiquities of The Coloured Counties. Demy 8vo, cloth. With coloured jacket. 8s. 6d. net.

## THE "FACE OF BRITAIN" SERIES

### COTSWOLD COUNTRY

By H. J. MASSINGHAM. A vivid, first-hand account of LIMESTONE ENGLAND, from the Dorset Coast to Lincolnshire. Illustrated by 132 photographs, a map, a number of line drawings in the text and a colour Frontispiece. Demy 8vo, cloth, 7s. 6d. net.

### NORTH COUNTRY

By EDMUND VALE. A Pictorial Survey of Northumberland, Durham, Cumberland, Westmorland, Lancashire and Yorkshire, rural and industrial, with an account of its life in town and country, ranging from the remote sheep-farming of the Pennines to the coal, steel and textile activities of the great manufacturing areas. A chapter on "No Man's Land" deals acutely with the problem of the Distressed Areas, while about 130 illustrations reveal every aspect of Northern life and scenery. With a Frontispiece in colour. Demy 8vo, cloth. 7s. 6d. net.

### THE FACE OF IRELAND

By MICHAEL FLOYD. A vivid and human survey of Irish Scenery and Life. Splendidly illustrated by over 130 Photographs, for the most part specially taken by WILL F. TAYLOR. After a general Introduction, the country is treated under five broad divisions: Dublin, Wicklow and the South-East, Kerry and the South-West, Connemara and the Mid West, Donegal and the North-East, the Six Counties, Central Ireland. The illustrations form, perhaps, the finest series ever devoted to their subject. Mr PAUL HENRY contributes a colour Frontispiece. Demy 8vo, cloth. 7s. 6d. net.

### THE HIGHLANDS OF SCOTLAND

By HUGH QUIGLEY. A graphic account of the Cairngorms, the Lower Grampians, the Far North-West, the West Coast, the Inner and Outer Hebrides and the Glencoe district. Illustrated by some 130 fine Photographs of mountains, lochs, seascapes, rivers, glens, woods, etc., by ROBERT M. ADAM. With coloured Frontispiece by W. DOUGLAS McLEOD, Maps, etc. Demy 8vo, cloth. 7s. 6d. net.

### ENGLISH DOWNLAND

By H. J. MASSINGHAM, Author of "Wold Without End," "Downland Man," etc. A comprehensive review of the features, distinctive characteristics, antiquities, villages, etc., of the Chalk Country in England, including the Wiltshire Mass, the Berkshire Ridges, the Chilterns, the North and South Downs, etc. Illustrated by 130 fine photographs of general views, hill-scenes, panoramas, farms and old-towers, cottages and churches, barrows, cromlechs, etc. With a Frontispiece in colour. Demy 8vo, cloth 7s. 6d. net.

*Forthcoming additions to the "FACE OF BRITAIN" Series include:*

THE ISLANDS OF SCOTLAND. By H. M'DIARMID

THE WELSH BORDER COUNTRY. By P. T. JONES. 7s. 6d. net each.

### THE ISLANDS OF IRELAND

By THOMAS H. MASON. A lively, first-hand account, in text and pictures of their scenery, peoples, antiquities and primitive life, illustrated by some 140 reproductions of specially taken photographs of the Arans, Blaskets, Tory, Clare and other islands, including prehistoric forts, Christian antiquities, curiaes, interiors, peasant types, etc. With a Frontispiece in colour. Large 8vo, cloth. 12s. 6d. net.

## THE "PILGRIMS" LIBRARY

### THE BEAUTY OF BRITAIN

A new composite picture of the English, Welsh and Scottish countryside, under 14 divisions by various writers, with an Introduction by J. B. PRIESTLEY. Including the Coast, and Wales, by EDMUND VALE, the West Country by EDMUND BARBER; the Chalk Country by A. G. STREET; the Central Midlands by SIR W. BEACH THOMAS; Scotland, Lowlands and Highlands, by GEORGE BLAKE; and articles by other well-known writers. Containing 256 pages of text, with 130 splendid photographic pictures and a Frontispiece in colour. Second Edition, revised. Crown 8vo, cloth. 5s. net.

### THE LEGACY OF ENGLAND

An Illustrated Survey of the Works of Man in the English Country: Farm, Village, Country House, Town, Church, Inn, Sport. With Introduction by EDMUND BLUNDEN and contributions by ADRIAN BELL, C. BRADLEY FORD, G. M. YOUNG, G. A. BIRMINGHAM, IVOR BROWN and BERNARD DARWIN. 256 pages, illustrated by 120 splendid photographs of examples from all parts. With colour Frontispiece. Crown 8vo, cloth. 5s. net.

### NATURE IN BRITAIN

A Pictorial Review of our native wild Fauna and Flora, including Animals, Birds, Fishes and Water Life, Insects, Trees and Shrubs, and Flowers. With Introduction by HENRY WILLIAMSON and contributions by FRANCES PITT, SETON GORDON, E. G. BOULENGER, C. BUSHBY, R. ST. BARBE BAKER and R. GATHORNE-HARDY. With 120 fine photographs and colour Frontispiece. Crown 8vo, cloth. 5s. net.

### WORLD NATURAL HISTORY

By F. G. BOULENGER. Highly praised in an Introduction by H. G. WELLS, this book is at once the cheapest, most thorough and best illustrated work on its fascinating subject. Besides the 140 and more fine photographs there are a number of line-cuts in the 256 pages of text. Colour Frontispiece by PAUL ROBERT, and Jacket by BRIAN COOK. Demy 8vo, cloth. 7s. 6d. net.

### SAILING AND CRUISING

By K. ADLARD COITS. An introductory handbook, with chapters on A First Sail, Half-Decked Boats, A Yacht's Gear, Coastal Navigation, A Short Cruise, Auxiliary Motors, etc. The illustrations include 104 photographs, 8 pages of marine designers' plans, numerous sketches and diagrams in the text, and a coloured Frontispiece and Jacket. Demy 8vo, cloth. 7s. 6d. net.

### HUNTING ENGLAND

By SIR WILLIAM BEACH THOMAS, author of "Village England," etc. A survey of the sport and its chief grounds. With accounts of every leading pack and the country over which it hunts. Illustrated by 12 plates in colour (some double) from old paintings and prints by renowned artists, and over 100 subjects from photographs. Demy 8vo, cloth. 7s. 6d. net.

### FARMING ENGLAND

By A. G. STREET. An illustrated survey of the regions, methods and problems of English agriculture, by an author who is himself a successful farmer. With chapters on The Warm and Wet South-West, London's Back-Garden, The Marches of Wales, East Anglia, etc. Illustrated by 134 photographs of farming people and farming methods in every part of England. With coloured Frontispiece and Jacket. Demy 8vo cloth. 7s. 6d. net.

*In Preparation:*

RACING ENGLAND By PATRICK CHALMERS

## THE "NEW CENTURY" ILLUSTRATED LIBRARY

### VICTORIAN PANORAMA

By PETER QUENNELL. This book presents the first pictorial survey of the Victorian Age to be compiled *solely through the medium of photography*. The 154 photographs begin as early as the Thirties and give a unique picture of Victorian life and manners. Mr. Quennell's text, which discusses such topics as The Beginnings of Photography, Low Life, Fashions, etc., provides a brilliant literary accompaniment to the illustrations. Demy 8vo, cloth, 7s. 6d. net.

### MOVIES FOR THE MILLIONS

By GILBERT SELDES. An account of motion pictures in America and elsewhere, with a Foreword by Charlie Chaplin, and Mickey Mouse colour Frontispiece from an original specially drawn by WALT DISNEY. The 132 photographic illustrations present a miniature museum of the history of the industry and of the films it has produced. Demy 8vo, cloth, 7s. 6d. net.

### CIRCUS PARADE

By JOHN S. CLARKE, Ex-Lion Tamer. A graphic first-hand survey and pictorial review of its fascination and thrills as seen in the acts and performers, with some account of the history of its past. Illustrated by some 120 vivid Photographs and Old Prints, and a Frontispiece in colour. Demy 8vo, cloth, with decorative photographic jacket. 7s. 6d. net.

### MOTOR RACING AND RECORD BREAKING

By the well-known Record-holding Racer, CAPTAIN G. E. EYSTON, Author of "Flat Out," etc., and BARRE LYNDON, Author of "Circuit Dust," etc. An historical account of achievements and thrills in many countries, and the influence of racing on car design. With 110 vivid Photographic Illustrations of track and road racing in Europe and America, hill-climbing, risks and personalities, etc. Including a colour Frontispiece. Demy 8vo. 7s. 6d. net.

### THE WAR OF THE GUNS

Experiences of a Battery Signaller on the Climax of the Western Front, 1917-19. By AUBREY WADE. With an Introduction by EDMUND BLUNDEN, Author of "Undertones of War," etc. A graphic and vividly written first-hand account of the last desperate fighting round Ypres, Messines, Passchendaele, the Cambrai front, the German break-through, Villers-Bretonneux, and the final advance. Illustrated by some 120 fine photographs, English and German, of trench fighting, artillery work, etc. With a coloured Frontispiece by SIR WILLIAM ORPEN, R.A. Demy 8vo. 7s. 6d. net.

### ROYAL PROGRESS: ONE HUNDRED YEARS OF BRITISH MONARCHY, 1837-1937

By HECTOR BOLITHO. A fascinating account of the domestic history of the British Royal Family from the accession of Queen Victoria in 1837 to the Coronation of George VI in 1937. Profusely illustrated from old paintings and prints, and old and modern photographs, together with six plates in colour. Demy 8vo, cloth. 7s. 6d. net.

*A Companion Volume to "The Spirit of London."*

### THE SPIRIT OF PARIS

By PAUL COHEN-PORTHEIM. This is one of the last works completed by the author before his lamented death. No one had a better eye for a city than Paul Cohen-Porthcim, and in this book he has contrived one of the most delightful "portraits of places" he attempted—one that not only describes the architectural background, but gives a real insight into the lives, work, pleasures and activities of Parisians of every type. It is delightfully illustrated by over 120 Photographs. Demy 8vo, cloth. 7s. 6d. net.

## BATSFORD'S "ART AND LIFE IN COLOUR" LIBRARY

In two sizes: (I) Quarto (II) Small Folio. (I) comprises BEAUTY OF TROPICAL BUTTERFLIES, WONDERS OF THE SEA: SHELLS; THE SEASONS OF THE YEAR IN MASTERPIECES OF FLEMISH ILLUMINATION; to be followed by TYPICAL MINERALS and ALPINE FLOWERS. Each contains 12 superb facsimile colour plates, reproduced regardless of expense, forming veritable works of art. With brief Introduction and text. Stiff covers, 5s. 6d. net. per volume.

II. PAINTING OF THE FAR EAST, chiefly Chinese, with some Japanese examples; the LANDSCAPES OF SWITZERLAND from views of a century ago, and WONDERS OF THE SEA: FISH, CORALS, MEDUSAL SQUIDS, Etc. With brief introductions and text. 7s. 6d. net per volume. These two sister series constitute an endeavour to represent some of the finest works of Nature and Art by the highest achievements of modern colour processes. No trouble or cost has been stinted to obtain most artistic facsimile results, which will appeal to all for their beauty and intrinsic interest. Copies in portfolio can be supplied for framing if wished. EARLY STAINED GLASS IN FRENCH CATHEDRALS Extra large volume 12s. 6d. net. The introductions on BUTTERFLIES and SHELLS are by Professor JULIAN HUXLEY, F.S.A., of the London Zoo, that of the volume on ILLUMINATION by Mr. FRANCIS KELLY, the writer on costume; that on FISH, by E. G. BOLLINGER, Director of the Zoological Society's Aquarium; that on STAINED GLASS, by Dr. G. G. COULTON, the authority on medieval life; and to the volume on PAINTING OF THE FAR EAST by Mr. LAURENCE BINYON, the well-known authority on Oriental Art.

---

## THE "ENGLISH LIFE" SERIES

### THE MEDIEVAL STYLES OF THE ENGLISH PARISH CHURCH

By F. E. HOWARD, joint author of "English Church Woodwork," etc. A careful and informative account of the Evolution of Design, Features and Detail from early pre-Conquest days to the sixteenth century, including chapters on each Transitional Phase and on Methods of Studying a Parish Church. With 180 illustrations from photographs of exterior and interior views, etc., plans and mouldings. Large 8vo, cloth. 12s. 6d. net.

### THE ENGLISH COUNTRYSIDE

By ERNEST C. PULBROOK. A Review of some of its Aspects, Features, and Attractions. With 126 Illustrations from Photographs, and a Pencil Frontispiece by A. E. NEWCOMBE. Large 8vo, cloth, gilt. 10s. 6d. net.

### ENGLISH COUNTRY LIFE AND WORK

By ERNEST C. PULBROOK. Containing about 200 pages on Farmers, Old and New—Field Work—Cottage Folk—The Village Craftsman—Religious Life, etc. With about 200 illustrations from photographs. Large 8vo, cloth, gilt. 12s. 6d. net.

### OLD ENGLISH HOUSEHOLD LIFE

By GERTRUDE JEKYLL. Consisting of 17 sections on the Fireplace, Candle-light, the Hearth, the Kitchen, Old Furniture, Home Industries, Cottage-Buildings, Mills, Churchyards, etc. With 277 illustrations from photographs, old prints and drawings. Large 8vo, cloth, gilt. 12s. 6d. net.

### THE ENGLISH AT HOME

A graphic pictorial record from photographs specially taken by BILL BRANDT. With an Introduction by RAYMOND MORTIMER. Comprising 64 photogravure plates of typical scenes and Characters at Work and Play in Town and Country, including Racing, Betting, Mining, Children, rich and poor, Drinking, Bathing, City Life, Suburbs, a Garden Party, Tease high and low, Schools, Games, Sport, etc. 4to, boards, cloth back. 5s. net,

## THE QUENNELLS "EVERYDAY LIFE" SERIES

*A Graphic and Popular Survey of the Efforts and Progress of the Human Race now completed in 4 volumes. Crown 8vo, cloth. 5s. net each.*

### I. EVERYDAY LIFE IN THE OLD STONE AGE

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Containing 128 pages, including 70 Illustrations, and a coloured Frontispiece, from the Authors' Drawings, with a Chronological Chart. Second Edition, 5s. net.

### II. EVERYDAY LIFE IN THE NEW STONE, BRONZE AND EARLY IRON AGES

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Containing 144 pages, with 90 original Illustrations from the Authors' Drawings, of Household Life, Agriculture, Pottery, Weapons, etc., including 2 plates in colour, a map, and a Chronological Chart. Second Edition. 5s. net.

### III. EVERYDAY LIFE IN ROMAN BRITAIN

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Containing 128 pages, with over 100 original Illustrations from the Authors' Pen Drawings, of Cities and Camps, Villas, Ships, Chariots, Monuments, Costume, Military Life, Household Objects, Pottery, etc. Including 3 Colour Plates, Chart, and Map of Roads. Second edition, revised 5s. net.

### IV. LIFE IN SAXON, VIKING AND NORMAN TIMES

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Containing 128 pages, with over 120 original illustrations of Ships, Cooking, Metal-work, Buildings, Pottery, and Illuminated MSS., including 2 coloured plates, Historical Chart, etc. 5s. net.

---

## THE QUENNEL "CLASSICAL SOCIAL LIFE" SERIES

"The Quennell books are likely to outlast some of the most imposing institutions of the post-war world. They are written with great scholarship and surprising lucidity. To speak in superlatives of this series is only just, for seldom is there found such a unity between publisher, author, and illustrator as the Batsford books display." — *G. K.'s Weekly*.

### VOL. I. EVERYDAY THINGS IN HOMERIC GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Presenting a vivid picture based on the Social Life in the Iliad and Odyssey, etc. Illustrated by 70 Drawings by the Authors, after Vase Paintings and their own restorations. With Colour Frontispiece, Photographic Illustrations, Map, etc. Large 8vo cloth. 7s. 6d. net.

### VOL. II. EVERYDAY THINGS IN ARCHAIC GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. An Account of Social Life from the close of the Trojan War to the Persian Struggle. Illustrated by 85 full-page and smaller Drawings by the Authors. With a coloured Frontispiece, a number of Photographic Illustrations, Map, etc. Large 8vo, cloth. 7s. 6d. net.

### VOL. III. EVERYDAY THINGS IN CLASSICAL GREECE

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. A vivid picture of Social Life in the Golden Age of Pericles, Socrates, Phidias, and Plato, 480-404 B.C. With Sections on Architecture; the Town and its Planning, Everyday Life, Sea Fights and Land Battles, etc. Illustrated by 83 Drawings specially made by the Authors. With coloured Frontispiece, Photographic Illustrations, Chart, Map, etc. Large 8vo, cloth. 8s. net.

## THE QUENNELLS "EVERYDAY THINGS" SERIES

"In their volumes the authors have approached history from a new angle and in the process have revolutionised the teaching of it. In their hands it has become a live, vivid and picturesque subject for they have breathed new life into old bones. Their methods are now widely and generally recognised and appreciated."—*Western Mail*

### A HISTORY OF EVERYDAY THINGS IN ENGLAND

Written and Illustrated by MARJORIE and C. H. B. QUENNEL. In Four Volumes. Medium 8vo, 8s. 6d. net each, also Vols. I and II, and III and IV, issued each pair bound in one volume, 16s. 6d. net.

#### VOL. I—EVERYDAY THINGS IN ENGLAND, 1066-1499

With 90 illustrations, many full-page, and 3 Plates in colour. Second Edition, revised and enlarged, with additional illustrations. 8.6 net.

#### VOL. II—EVERYDAY THINGS IN ENGLAND, 1500-1799

With 4 coloured plates and 111 other illustrations from the Author's Drawings. Third Edition, revised and largely rewritten with many new illustrations. 8s. 6d. net.

*The above 2 volumes are separately issued in parts for Schools and Class Teaching. Stiff paper covers. Price 3s. net each.*

PART I. ENGLAND UNDER FOREIGN KINGS (1066-1199).

PART II. THE RISE OF PARLIAMENT (1200-1499).

PART III. THE HUNDRED YEARS' WAR (1400-1499).

PART IV. THE AGE OF ADVENTURE (1500-1599).

PART V. THE CROWN'S BID FOR POWER (1600-1699).

PART VI. THE RISE OF MODERN ENGLAND (1700-1799).

#### VOL. III—EVERYDAY THINGS IN ENGLAND, 1733-1851

THE COMING OF THE INDUSTRIAL ERA. An Account of the Transition from Traditional to Modern Life and Civilization. Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Tracing the Transformation of Agriculture, the coming of Steam Power, the application of Inventions, Trends in Social Life in Town and Country, Costume, Building, etc. Illustrated by 4 Coloured Plates, 120 full-page and smaller Drawings. Medium 8vo, art cloth. 8s. 6d. net.

#### VOL. IV—EVERYDAY THINGS IN ENGLAND, 1852-1934

THE AGE OF PRODUCTION. An Account of Modern Life and Civilisation. Written and Illustrated by MARJORIE and C. H. B. QUENNEL. Treating of old and new methods regarding the Farmer and Food, Buildings, Town Planning, Slums, Schools, Furniture, Production and Distribution, Public Health, Transport, Social Life in Clothes, etc. Illustrated by 4 single and 3 double Plates in colour. 120 full-page and smaller Drawings specially prepared by the authors, and numerous Plates from Photographs and contemporary Prints. Medium 8vo, art cloth. 8s. 6d. net.

### THE GOOD NEW DAYS

Things that Boys and Girls Should Know. By MARJORIE and C. H. B. QUENNEL. Demy 8vo, with coloured jacket. 6s. net.

A Series of bright informative talks about the fundamental factors of English Citizenship, present-day conditions and problems, and including comparisons with the past, in Agriculture, Towns and Suburbs, Trade and Finance, Production, Legislation, Leisure, Taxation, National Debt and Imprisonment, Armaments, etc., With historical summaries illustrated by numerous plans, diagrams, old prints and up-to-date photographs.



## THE "PEOPLE'S LIFE AND WORK" SERIES

### LIFE AND WORK OF THE ENGLISH PEOPLE THROUGH THE CENTURIES

A Pictorial Record from Contemporary Sources. By DOROTHY HARTLEY and MARGARET M. ELLIOT, B.A. (Lond.). Each volume is devoted to a century and contains about 150 pictures on 48 Plates, of Household Life, Industries, Building, Farming, Warfare, Transport, Children, Church Life, Gardens, etc. With an Introduction, Descriptive Notes, Chart, Analytical Index, Music, etc. Large (royal) 8vo, boards, lettered, or in portfolio with flaps, 3s. net, or in cloth, 3s. 6d. net per volume.

The Series has now been completed as follows:

- |                            |                            |
|----------------------------|----------------------------|
| I. SAXON TIMES TO 1300     | IV. THE SIXTEENTH CENTURY  |
| II. THE FOURTEENTH CENTURY | V. THE SEVENTEENTH CENTURY |
| III. THE FIFTEENTH CENTURY | VI. THE EIGHTEENTH CENTURY |

Volumes I and II (Early Middle Ages), III and IV (Later Middle Ages), and V and VI (Renaissance) are also issued bound together in cloth to form 3 vols., 6s. net each; and Volumes I, II and III (Middle Ages), and IV, V and VI (Renaissance) are also bound in cloth to form 2 vols., at 9s. net each.

### THE "ESSENTIALS OF LIFE" SERIES

By Lieut.-Colonel F. S. BRERETON, C.B.E. Bright, informative reviews of the Indispensable Things of Human Life. Each with 80 pages of text, and about 100 illustrations in Line and Half-tone from Photographs, Drawings, Old Prints, etc., of Old and Modern Developments. Large crown 8vo, cloth. Cheaper reissue. 2s. 6d. net each.

**CLOTHING:** An Account of its Types and Manufacture. Contents: Materials—Spinning—Weaving—The Sewing Machine—A Morden Factory—Furs and Rubber—Leather and Tanning—Boots—Hats—Glove-making—Dyeing and Cleaning—Pins—Needles—Buttons, etc.

**TRAVEL:** An Account of its Methods in Past and Present. Contents: Early Roads and Trading Routes—Coaching—The Steam Engine—Steamships and Railways—The Bicycle—The Petrol Engine—Air Travel—Postman—Wire or Wireless. With Illustrations of Coaches, Engines, Balloons, Aircraft, Ships, Steamers, etc.

### ENGLAND IN TUDOR TIMES

An Account of its Social Life and Industries. By L. F. SALZMAN, M.A. F.S.A. With 138 pages of text, 64 full-page plates and numerous illustrations in the text. Demy 8vo, cloth. 5s.

### TOURING LONDON

By W. TEIGNMOUTH SHORE. With an introduction by the Rt. Hon. John Burns, P.C. A Series of 4 Tours, covering the chief parts of Inner London, illustrated by 28 photographs, drawings and sketches, also a map of the City. Crown 8vo, cloth. 2s. 6d. net.

### TOURING ENGLAND BY ROAD AND BY-WAY

A Popular Illustrated Guide, in a new form, to the Beauties of Rural England. By SYDNEY R. JONES. Comprising 20 Typical Tours under Five Divisions, with General Introduction and complete Map, Introduction to each District and specially drawn simplified Route Map of each Tour, which is described in detail, with finger-post reference to features, and buildings of Interest. Illustrated by 54 drawings and 50 photographs. Crown 8vo. 5s. net.

## MASKS OF THE WORLD

A COMPREHENSIVE, COMPARATIVE SURVEY OF THE PRODUCTIONS OF MANY PEOPLES AND PERIODS. By JOSEF GREGOR, Director of the Theatrical Art Section, National Library, Vienna. With an Historical and Cultural Introduction and 255 Illustrations finely reproduced in collotype from specially taken Photographs, including 15 subjects in full colour. Comprising striking examples, with some complete robes, from primitive tribes in North and South America, Africa; the Far East; Ancient Greece and Rome; Renaissance France and Italy; and Modernist designers. Edition limited to 200 English copies. Small folio. Art linen, gilt. £6 6s. net.

## MEDIEVAL COSTUME AND LIFE

An Historic and Practical Review. By DOROTHY HARTLEY. Containing 22 full-page Plates from Photographs of living Male and Female Figures in specially made Costumes from Medieval MSS., 20 Plates in Line from the Author's Drawings of practical Construction, Detail, Sketches, etc., and 40 Plates of some 200 Reproductions from Contemporary Manuscripts of scenes of Medieval life and work. Large royal 8vo, cloth. 12s. net.

## A SHORT HISTORY OF COSTUME AND ARMOUR, CHIEFLY IN ENGLAND, 1066-1800

By F. M. KELLY and RANDOLPH SCHWABE, Principal of the Slade School of Fine Art. Royal 8vo, cloth, gilt. 25s. net. Or in 2 volumes:

I. THE MIDDLE AGES, 1066-1485. With Sections on Civilian Dress, "Shirts," "Shapes," Houppelandes and Burgundian Modes Armour. Illustrated by 4 Plates in colours and gold, over 100 Pen Drawings and 32 Photographic Plates. Royal 8vo, cloth, gilt. 13s. net.

II. THE RENAISSANCE, 1485-1800. With Sections on Puff and Slashes, The Spanish Trend, "Cavalier" and French Modes, the Heyday and Decline of Powder, Armour, etc. Illustrated by 5 Plates (3 double) in colours and gold, over 100 Pen Drawings and 36 Photographic Plates of 58 Reproductions. Royal 8vo, cloth, gilt. 13s. net.

## HISTORICAL COSTUME

A Chronicle of Fashion in Western Europe, 1490-1790. By FRANCIS M. KELLY and RANDOLPH SCHWABE. Containing the chief characteristics of Dress in each century. Illustrated by some hundreds of full-page and text Sketches from original sources by RANDOLPH SCHWABE of typical groups, figures and details. Including 7 Plates specially reproduced in colour, and 70 Photographic reproductions of Pictures, Portraits, Scenes, etc. Second Edition revised and enlarged. Large royal 8vo, cloth, gilt. 25s. net.

## SCRAPBOOK

By CECIL BEATON. A highly entertaining Farrago, containing more than 350 photographs, paintings and drawings (reproduced in colour and monochrome) of ballet décors, film stars, society figures, actresses, etc., and a series of articles on Hollywood, The Russian Ballet, Taking Photographs, Fashions, etc. Medium 8vo, cloth, 21s. net. De Luxe Edition, limited to 150 signed copies, and bound in Parchment Vellum, £3 3s. net.

## SHAKESPEARE'S "ROMEO AND JULIET"

With designs for Costumes and Stage Settings by OLIVER MESSEL. A beautiful edition of this famous tragedy, decoratively printed, containing 96 pages of text, 8 colour and 32 monochrome collotype Plates of the designs specially made for the Metro-Goldwyn-Mayer Film Production. Special limited edition. Demy 4to, decorative cloth and colour jacket. 21s. net.

## A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD FOR THE STUDENT, CRAFTSMAN AND AMATEUR

By SIR BANISTER FLETCHER, P.P.R.I.B.A., F.S.A. Ninth Edition, completely rewritten. Containing over 1,000 pages, with about 4,000 Illustrations (1,560 recently added and nearly 2,000 reproduced larger from Photographs of Buildings and from specially arranged comparative Drawings of Structures, Plans, Detail and Ornament. Royal 8vo, cloth, gilt. £2 2s. net.

"A wonderful storehouse of accurate information enriched by an amazing wealth of illustrations. Author and publisher alike are to be congratulated on a remarkable achievement."—*The Journal of the Royal Institute of British Architects*

## BATSFORD'S "HISTORICAL ARCHITECTURE" LIBRARY *of Standard Textbooks on Classic and Renaissance Architecture*

### ARCHITECTURE OF GREECE AND ROME

By W. J. ANDERSON and R. PHENE SPIERS. Now reissued in two volumes, obtainable separately, revised and much enlarged. Medium 8vo, cloth, gilt. 21s. net each volume, or £2 the two.

I. ARCHITECTURE OF ANCIENT GREECE. Rewritten, remodelled and much enlarged by WILLIAM BELL DINSMOOR, Professor of Architecture at Columbia University, New York, and the American Academy at Athens. With over 200 Illustrations in Collotype, half-tone and line.

II. ARCHITECTURE OF ANCIENT ROME. Revised and rewritten by THOMAS ASHBY, LL.D., Late Director of the British School at Rome. With about 200 Illustrations in half-tone and line.

### BYZANTINE ARCHITECTURE AND DECORATION

By J. ARNOTT HAMILTON, M.A., author of "The Churches of Palermo," etc. A careful, scholarly and thorough account of the development and character of constructional methods and decoration, and types of extant buildings in Constantinople, Greece, the Balkans, Cyprus, Armenia, Italy, etc. With coloured Frontispiece and 120 Photographic Illustrations of exteriors and interiors, Constructional Diagrams, Carving, Details, etc., and numerous Line Drawings. Medium 8vo, cloth, gilt. 18s. net.

### ARCHITECTURE OF THE RENAISSANCE IN ITALY

By WILLIAM J. ANDERSON, A.R.I.B.A. Revised and Enlarged, with an additional Chapter on Baroque and later work, by ARTHUR STRATTON, F.S.A., F.R.I.B.A. With 80 Plates, including 16 in Collotype, and 120 Illustrations in the text. Medium 8vo, cloth, gilt. 21s. net.

### ARCHITECTURE OF THE RENAISSANCE IN FRANCE

By W. H. WARD, M.A., F.R.I.B.A. Revised and Enlarged by Sir JOHN W. SIMPSON, K.B.E., P.P.R.I.B.A. In two volumes, obtainable separately. Medium 8vo, cloth, gilt. 21s. net, each volume, or £2 for the two.

IV. THE EARLY RENAISSANCE (1495-1640). With 259 Illustrations.

V. THE LATER RENAISSANCE (1640-1830). With 214 Illustrations.

*The following new volume in the Historical Architecture Library will appear shortly:*

A HISTORY OF SPANISH ARCHITECTURE FROM THE EARLIEST TIMES TO THE NINETEENTH CENTURY. By BERNARD BEVAN, M.A. Profusely illustrated by photographs, drawings and plans. Medium 8vo, cloth. Price 21s. net (approx.).

## A SHORT CRITICAL HISTORY OF ARCHITECTURE

By H. HEATHCOTE STATHAM, F.R.I.B.A. Second Edition, revised and enlarged by G. MAXWELL AYLWIN, F.R.I.B.A. Containing 600 pages and 750 illustrations from Photographs, Drawings, Plans, Prints, etc., with Chronological Charts and Glossary. Demy 8vo, cloth, gilt. 16s. net.

*Also supplied in 3 parts, cloth, gilt. 6s. net each.*

- I. Architecture of Antiquity and the Classic Ages
- II. Byzantine, Romanesque and Saracenic Styles
- III. The Middle Ages and the Renaissance to Modern Times.

"Within the limits of its size and price it is the most valuable handbook that has appeared in English for those who wish to understand the architecture of the past."  
—*The Architect*.

## THE STORY OF ARCHITECTURE

From the Earliest Ages to the Present Day. By P. LESLIE WATERHOUSE, F.R.I.B.A. With 131 illustrations of the great buildings of all time from Photographs and Drawings, and many Diagrams in the text of Plans, Views and features. Fcap 8vo, boards. 6s. net.

## THE STORY OF ARCHITECTURE IN ENGLAND

By WALTER H. GODFREY, F.S.A., F.R.I.B.A. A popular illustrated account, in which the aims and methods of Architectural Design are simply explained, and linked up with the social life of the time. In Two Parts: I. Early and Medieval, to 1500, chiefly Churches; II. Renaissance, 1500-1800, chiefly Houses. Demy 8vo, cloth. 6s. 6d. net per part.

I. PRE-REFORMATION, THE PERIOD OF CHURCH BUILDING  
Illustrated by 133 photographs and drawings. 6s. 6d. net.

II. RENAISSANCE, THE PERIOD OF HOUSE BUILDING  
Illustrated by 150 photographs and drawings. 6s. 6d. net.

## ENGLISH GOTHIC CHURCHES

THE STORY OF THEIR ARCHITECTURE. By CHARLES W. BUDDEN, M.A. A simple informative account of the Planning, Design, and Details of Parish Churches, Cathedrals, etc., 1066-1500, including Chapters on Local Building, Towers, Spires, Ornaments, etc. Illustrated by 53 Plans and Line Diagrams, and 40 Photographic Plates of 80 Views and Details, including a County List of the chief Churches worth seeing. Crown 8vo, cloth, 3s. net.

## ENGLAND'S GREATER CHURCHES

A Pictorial Record with an Introduction and Descriptive Notes by C. B. NICOLSON. Containing 100 illustrations of general and detail views, exterior and interior, of Cathedrals, Abbeys, Collegiate Churches and Chapels, etc. Square 8vo, 4to cloth, pictorial sides. 3s. 6d. net.

## THE ENGLISH HOME FROM CHARLES I TO GEORGE IV

By J. ALFRED GOTCH, F.S.A. A Review of the development of House Building, Decoration and Garden Design from Early Stuart times to the commencement of the XIXth Century. Containing 300 illustrations, showing Decoration, Panelling, Gardens, Iron and Lead Work, Street Lay-outs, Shop Fronts, etc., etc. Large 8vo, cloth, gilt. 30s. net.

## THE GROWTH OF THE ENGLISH HOUSE

A short History of its Design and Development from 1100 to 1800 A.D. By J. ALFRED GOTCH, F.S.A., PP.R.I.B.A. Containing 300 pages, with over 150 illustrations from Photographs, and many pictures in the text from Measured Drawings, Sketches, Plans, and Old Prints. Second Edition, revised and enlarged. Large crown 8vo, cloth, gilt. 12s. 6d. net.

## THE DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD

Illustrated in a Series of Photographs and Measured Drawings of Country Houses, Manor Houses and Other Buildings. By THOMAS GARNER and ARTHUR STRATTON, F.R.I.B.A. Second Edition, Revised and Enlarged, comprising 210 Plates, mostly full-page, finely reproduced in Collotype, and 250 pages of Historical and Descriptive Text, including 462 Illustrations of Additional Views, Plans, Details, etc., from photographs and drawings, making a total of over 800 Illustrations in all. In two volumes, small folio, buckram, gilt. £9 9s. net the set. (The volumes cannot be obtained separately but *the set can be purchased by instalments.*)

## THE SMALLER ENGLISH HOUSE FROM 1660-1840

By A. E. RICHARDSON, A.R.A., F.R.I.B.A., and HAROLD DONALDSON EBERLEIN, B.A. Treating of the Characteristics and Periods of Style; the Evolution of Plan; Materials and Craftsmanship: Roofing, Windows, Ironwork, Fireplaces, Staircases, Wall Treatment, Ceilings. With over 200 illustrations from photographs and drawings. Demy 4to, cloth. 15s. net.

## THE OLD HALLS AND MANOR HOUSES OF NORTH-AMPTONSHIRE

By J. ALFRED GOTCH, M.A., F.S.A., F.R.I.B.A. With full Historical Introduction and descriptive text, and 100 plates of some 150 illustrations from photographs, original drawings and old prints, comprising Interior and Exterior Views, Features, Plans, Details and Gardens. Crown 4to, cloth. 21s. net.

## THE STYLES OF ENGLISH ARCHITECTURE

A SERIES OF COMPARATIVE WALL OR LECTURE DIAGRAM. For Schools, Teachers, Students, etc. By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

Series I: THE MIDDLE AGES (Saxon Times to the Start of the Tudor Period). Consisting of 13 diagrams, 20in. by 30in. 13s. net on stout paper, or 32s. net mounted on linen.

Series II: THE RENAISSANCE (Tudor, Elizabethan, Stuart, and Georgian Periods). Comprising 12 diagrams. 12s. net paper, or 30s. net mounted.

An Introductory Handbook to each series is issued, containing reduced reproductions of all the plates, and an outline account of each style with further illustrations. Paper covers 1s. 6d. net; cloth 2s. 6d. net each.

---

## GEORGIAN ENGLAND (1700-1830)

A Review of its Social Life, Arts and Industries. By Professor A. E. RICHARDSON, A.R.A., F.R.I.B.A. Containing sections on the Social Scene, Navy, Army, Church, Sport, Architecture, Building Crafts, the Trades, Decorative Arts, Painting, Literature, Theatres, etc. Illustrated by 200 subjects from Photographs and contemporary Prints, Engravings and Drawings. With 54 Line Text Illustrations, and a Colour Frontispiece. Medium 8vo, cloth, gilt. 21s. net.

## THE XVIII<sup>TH</sup> CENTURY IN LONDON

An Account of its Social Life and Arts. By E. BERESFORD CHANCELLOR. Containing 280 pages, with 192 illustrations from prints and contemporary drawings and a Frontispiece in colour. 4to, cloth, gilt. 15s. net.

## LIFE IN REGENCY AND EARLY VICTORIAN TIMES

An Account of Social Life in the days of Brummel and D'Orsay (1800-1843). By E. BERESFORD CHANCELLOR. With numerous illustrations from rare prints and original drawings. Large 8vo, cloth, gilt. 12s. 6d. net.

## FORM AND DESIGN IN CLASSIC ARCHITECTURE

By ARTHUR STRATTON, F.S.A., F.R.I.B.A. Presenting in 80 Plates from Measured Drawings, 600 motives of Façades, Halls, Colonnades, Staircases, etc., selected from fine representative buildings shown in Plan, Elevation and Section. 4to, cloth, gilt. 28s. net.

"This beautiful book is a most welcome addition to the library of architecture. Nothing could be simpler or more logical; yet it gives us an idea of the variety, complexity, and beauty of this classic architecture"—*Journal of the Royal Institute of British Architects*.

## THE ORDERS OF ARCHITECTURE

GREEK, ROMAN, and RENAISSANCE: with examples of their historic APPLICATION IN ITALIAN, FRENCH, ENGLISH, and AMERICAN BUILDINGS. By ARTHUR STRATTON, F.S.A. With an Introduction by A. TRYSTAN EDWARDS, A.R.I.B.A. Illustrated in a series of 80 plates from specially prepared drawings, including a complete series of Vignola's Orders, and rendered examples of French, Italian, and English buildings. With full historical and practical notes. 4to, bound in cloth, gilt, or in portfolio, 21s. net; or in 3 parts: CLASSIC, ITALIAN, and APPLICATIONS, cloth 8s. net each.

## RENAISSANCE PALACES OF NORTHERN ITALY

(With some Buildings of Earlier Periods). From the XIIIth to the XVIIth Centuries. Edited by PROFESSOR DR. ALBRECHT HAUPT, in 3 vols., each containing 160 full-page Plates in Collotype from specially taken Photographs or Measured Drawings. With full text. Vol. I, TUSCANY, FLORENCE, PISA, SIENA, MONTEPULCIANO, LUCCA, PISTOIA, etc.; Vol. II, VENICE, including also VERONA, MANTUA, VICENZA, and PADUA; Vol. III, GENOA, including also BOLOGNA, FERRARA, MODENA, MILAN, TURIN, PAVIA, BERGAMO, BRESCIA, etc. Small folio, cloth, £2 15s. net each volume, or the set of 3 for £7 10s. net.

## EARLY CHURCH ART IN NORTHERN EUROPE

With special Reference to Timber Construction and Decoration. By Professor JOSEF STRZYGOWSKI, Author of "Origin of Christian Church Art," etc. Dealing with PRE-ROMANESQUE ART OF THE CROATIANS; WOODEN ARCHITECTURE IN EASTERN EUROPE; HALF-TIMBER CHURCHES IN WESTERN EUROPE; THE MAST CHURCHES OF NORWAY; ROYAL TOMBS IN SCANDINAVIA. With 190 Illustrations. Royal 8vo, cloth, gilt. 21s. net.

## ART IN THE LIFE OF MANKIND

A Survey of its Achievements from the Earliest Times. By ALLEN W. SEABY. Planned in a series of concise volumes, each containing about 80 pages of text, with about 70 illustrations from the author's drawings, and a series of 16 photographic plates. Crown 8vo, cloth. 5s. net per volume.

I. A GENERAL VIEW OF ART: ITS NATURE, MEANING, PRINCIPLES AND APPRECIATION. II. THE ART OF ANCIENT TIMES (EGYPT, CHALDEA, ASSYRIA, PERSIA, and other lands). III. GREEK ART. IV. ROMAN AND BYZANTINE ART.

These volumes are designed to serve as an Introduction to the Appreciation and Study of Art in general. They are simply written and fully illustrated.

## A SHORT HISTORY OF ART

From Prehistoric times to the Nineteenth Century. Translated from the French of Dr. ANDRÉ BLUM. Edited and Revised by E. R. TATLOCK. Illustrated by 128 full-page Photographic Plates, comprising about 350 examples of the finest Painting, Sculpture, Architecture, and Decorative Art of Early, Classic, Byzantine, Gothic, Renaissance, and Recent Times. Medium 8vo, gilt. 12s. 6d. net.

## THE CHEAP COTTAGE AND SMALL HOUSE

By GORDON ALLEN, F.R.I.B.A. New Edition, remodelled and enlarged, containing over 150 Illustrations from Drawings and Photographs of Cottages and their Plans, Housing Schemes, etc., from typical Designs. Medium 8vo, cloth. 8s. 6d. net.

## A BOOK OF BUNGALOWS AND MODERN HOMES

A series of Typical Designs and Plans. By CECIL J. H. KEELEY, F.S.I., A.R.San.I., Architect. Comprising 36 Designs, with large scale Plans, Brief Descriptions and Estimated Cost, including some two-Storey Houses, Frontispiece in colour, Interior Views, Photographic Plates, etc. Large 8vo, cloth, 7s. 6d. net.

## MODERN THEATRES AND CINEMAS

By P. MORTON SHAND. A series of 80 plates giving over 100 examples of exteriors, interiors, foyers, vestibules, lighting, mural decoration, details, etc., of Theatres and Cinemas in the modern post-war style in France, Germany, England, Scandinavia, Italy, America, etc. Containing reproductions of the work of such architects as Margold, Kaufmann, Siclis, Gropius, Lipp, Ionides, Sauvage, de Soissons, Wilms, Mendelsohn, etc. Containing in addition numerous plans, elevations, sections in the text. Cr. 4to, art canvas. 15s. net.

## BRITISH ARCHITECTS OF THE PRESENT DAY

By PROFESSOR C. H. REILLY, M.A., F.R.I.B.A., late Director of the Liverpool School of Architecture. An Account of Twelve Typical Figures, their Careers and Work, including Professor Adshead, Robert Atkinson, Sir Herbert Baker, Sir R. Blomfield, A. J. Davis, Sir E. Guy Dawber, Clough Williams-Ellis, W. Curtis Green, H. V. Lanchester, Sir E. L. Lutyens, Sir Giles Gilbert Scott and Walter Tapper. With 130 illustrations of well-known buildings, and including 12 portraits. Large 8vo, cloth. 7s. 6d. net.

## ARCHITECTURAL DRAWING

By G. GORDON HAKE, F.R.I.B.A., and E. H. BUTTON, Architects. An Introductory Treatise for Architects and Students on work of every type and in every medium. With 96 pages, 16 pages of Half-tone Illustrations and 90 Line Illustrations. Cheaper reissue. 8vo, cloth. 7s. 6d. net.

## GARDENS IN THE MAKING

By WALTER H. GODFREY. A simple Guide to the Planning of a Garden. With upwards of 70 Illustrations of Plans, Views, and various Garden Accessories. Crown 8vo, cloth. 7s. 6d. net.

## THE ART AND CRAFT OF GARDEN MAKING

By THOMAS H. MAWSON, assisted by E. PRENTICE MAWSON, Fifth Edition, Revised and Enlarged. Containing 440 pages, illustrated by 544 Plans, Sketches and Photographs, and 5 colour Plates. Including Site, Entrances, Gates, Avenues, Terraces, Beds, Pergolas, Treillage, Rock and Water, Greenhouses, etc., etc., and list of Shrubs and Trees. Small folio, buckram, gilt £3 15s. net.

## SPANISH GARDENS

By Mrs. C. M. VILLIERS-STUART. With 6 plates in colour from the author's original water-colour drawings, 80 pages of reproductions of gardens, statuary, cascades, garden features, etc., from photographs, and numerous illustrations in the text from old engravings, pen drawings, etc. Small royal 8vo, cloth. 25s. net.

## THE "ENGLISH CHURCH ART" SERIES

### ENGLISH CHURCH SCREENS

A comprehensive Review of their Evolution and Design, including Great Roods, Tympana and Celures in Parish Churches during Medieval and Renaissance Times. By **AYMER VALLANCE, M.A., F.S.A.**, author of "Crosses and Lychgates," "The Old Colleges of Oxford," etc. Illustrated by some 300 reproductions of typical examples, detail, carving, etc., from photographs, measured drawings and sketches, including many no longer extant and a series in colour from water-colour drawings. 4to, cloth. 25s. net.

### OLD CROSSES AND LychGATES

A Study of their Design and Craftsmanship. By **AYMER VALLANCE, M.A., F.S.A.** With over 200 fine Illustrations from special Photographs, Old Prints, and Drawings. Crown 4to, art linen. 12s. 6d. net.

### ENGLISH CHURCH WOODWORK AND FURNITURE

A Study in Craftsmanship from A.D. 1250-1550. By **F. E. HOWARD** and **F. H. CROSSLEY, F.S.A.** Illustrating, in over 480 examples from Photographs, the Development of Screens, Stalls, Benches, Font-Covers, Roofs, Doors, Porches, etc., with details of the Carved and Painted Decoration, etc., etc. Crown 4to, cloth, gilt. 25s. net.

### ENGLISH CHURCH MONUMENTS, A.D. 1150-1550

By **F. H. CROSSLEY, F.S.A.** A survey of the work of the old English craftsmen in stone, marble, and alabaster. Containing over 250 pages, with upwards of 350 Illustrations, from special Photographs and Drawings. Crown 4to, cloth, gilt. 21s. net.

### ENGLISH CHURCH FITTINGS AND FURNITURE

By the **REV. J. C. COX, LL.D., F.S.A.** A Popular Survey, treating of Churchyards, Bells, Fonts and Covers, Pulpits, Lecterns, Screens, Chained Books, Stained Glass, Organs, Plate and other features of interest. With upwards of 250 Illustrations from Photographs and Drawings. 8vo, cloth, gilt. 12s. 6d. net.

### ANCIENT CHURCH CHESTS AND CHAIRS IN THE HOME COUNTIES ROUND GREATER LONDON

By **FRED ROE, R.I., R.B.C.** A survey of the finest of these survivals of ancient craftsmanship by the leading authority on the subject. With 95 illustrations, many full page, from drawings by the author and from photographs. Demv 4to, cloth, gilt. 12s. 6d. net.

### OLD ENGLISH FURNITURE: THE OAK PERIOD, 1550-1630

Its Characteristics, Features, and Detail from Tudor Times to the Regency. By **J. T. GARSIDE.** Containing 30 plates reproduced from the author's drawings illustrating about 400 details of Table Legs; Bedposts; Corbels; Friezes; Capitals; Panels; Inlay Motives; Metal Fittings, etc. Including also drawings of type-pieces of the period and 20 photographic illustrations. With an Historical Introduction, etc. 8vo, cloth. 7s. 6d. net.

### ENGLISH INTERIORS FROM SMALLER HOUSES OF THE XVII<sup>TH</sup> to XIX<sup>TH</sup> CENTURIES, 1660-1820

By **M. JOURDAIN.** Illustrating the simpler type of Design during the Stuart, Georgian, and Regency Periods. Containing 200 pages, and 100 plates, comprising 200 Illustrations, from Photographs and Measured Drawings of Interiors, Chimney-pieces, Staircases, Doors, Ceilings, Panelling, Metalwork, Carving, etc. With descriptive text. 4to, cloth, gilt. 15s. net.



## BATSFORD'S LIBRARY OF DECORATIVE ART

In 4 volumes forming an attractive Series of remarkable scope and completeness. Each volume has an extensive series of plates, and is a complete guide to the work of its Period. The volumes are remarkable for the beauty and number of their illustrations, the simplicity and clearness of their arrangement. The complete series is published at prices amounting to £10, but is supplied for the present at the special price of £9 net.

"These handsome volumes with their extremely fine and copious illustrations provide a full survey of English Furniture and Decoration"—*The Times*

### VOL. I. DECORATION AND FURNITURE IN ENGLAND DURING THE EARLY RENAISSANCE, 1500-1660

An Account of their Development and Characteristic Forms during the Tudor, Elizabethan and Jacobean Periods, by M. JOURDAIN. Containing about 300 pages, and over 200 full-page Plates (with Coloured Frontispiece and some in Photogravure), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. Folio (size 14 x 10½ in.), cloth, gilt. £2 10s. net.

### VOL. II. FURNITURE IN ENGLAND FROM 1666 TO 1760

By FRANCIS LENYON. A Survey of the Development of its Chief Types. Containing 300 pages with over 400 Illustrations, from special Photographs, together with 5 in colour. Second Edition, revised with many new Illustrations. Folio (14 in. x 10½ in.), cloth, gilt. £2 10s. net.

### VOL. III. DECORATION IN ENGLAND FROM 1640 TO 1770

By FRANCIS LENYON. A Review of its Development and Features. Containing 300 pages with over 350 Illustrations, of which 133 are full-page, from special Photographs, and 4 in colour. Second Edition, Revised and Enlarged. Folio (14 in. x 10½ in.), cloth, gilt. £2 10s. net.

### VOL. IV. DECORATION AND FURNITURE IN ENGLAND DURING THE LATER XVIII<sup>TH</sup> CENTURY, 1760-1820

An Account of their Development and Characteristic Forms, by M. JOURDAIN. Containing about 300 pages, with over 180 full-page Plates (a selection in Collotype), including over 400 Illustrations, from specially made Photographs and Measured Drawings, and from Engravings. Folio (size 14 x 10½ in.), cloth, gilt. £2 10s. net.

### OLD ENGLISH FURNITURE FOR THE SMALL COLLECTOR: ITS HISTORY, TYPES AND SURROUNDINGS

By J. P. BLAKE and A. E. REVEIRS-HOPKINS. Containing 150 pages with about 130 illustrations from photographs, old prints and pictures, original designs, Ornaments, etc. The book is planned as a handy guide to the simpler types of old furniture which appeal to the collector of average means. Med. 8vo. 12s. 6d. net.

### ENGLISH PLASTERWORK OF THE RENAISSANCE

By M. JOURDAIN. Comprising over 100 full-page plates of Elizabethan, Stuart, Georgian, and Adam ceilings, freizes, overmantels, panels, ornament, detail, etc., from specially taken photographs and from measured drawings and sketches. Demy 4to, cloth. 15s. net.

### A HISTORY OF ENGLISH WALLPAPER

From the Earliest Period to 1914. By ALAN VICTOR SUGDEN and JOHN LUDLAM EDMONDSON. With 70 Plates in colour and 190 Illustrations, including many full-page Specimens of Wallpapers from the XV<sup>th</sup> to the XX<sup>th</sup> Centuries. Large 4to, art buckram, gilt. £3 3s. net.

## OLD PEWTER: ITS MAKERS AND MARKS

A Guide for Collectors, Connoisseurs, and Antiquaries. By HOWARD HERSCHEL COTTERELL, First Vice-President of the Society of Pewter Collectors. Containing about 500 pages, with 64 Plates of 200 Specimens of British Pewter, dated and described, and a List of 5,000 to 6,000 Pewterers, with Illustrations of their Touches and Secondary Marks, Facsimile Reproductions of existing Touch-Plates, and Text Illustrations. Cheaper reissue. Demy 4to, cloth, gilt. £3 3s. net.

## OLD SILVER OF EUROPE AND AMERICA

From Early Times to the XIXth Century. By E. ALFRED JONES. A Survey of the Old Silver of England, America, Austria, Belgium, Canada, Czechoslovakia, Denmark, France, Germany, Holland, Hungary, Ireland, Italy, Norway, Poland, Portugal, Russia, Scotland, Spain, Sweden, Switzerland, etc. With a Chapter on Spurious Plate and 96 Photogravure Plates, comprising 537 subjects. Cheaper reissue. Crown 4to, art canvas, 18s. net.

## CHINESE JADE

A COMPREHENSIVE INTRODUCTORY REVIEW FOR COLLECTORS AND STUDENTS. By STANLEY CHARLES NOTT. With an Introduction by SIR CECIL HARCOURT SMITH, K.C.V.O., formerly Director of the Victoria and Albert Museum. Dedicated by permission to Her Gracious Majesty Queen Mary. With a full series of illustrations of the finest products of the art of all periods on 40 plates in facsimile colour and 112 from photographs, including examples belonging to H.M. the King, H.M. Queen Mary, H.R.H. the Duke of Kent, and other English and Continental royal, private and public collections. Small 4to, cloth, gilt. £2 2s. net.

## ORIENTAL LOWESTOFT

By J. A. LLOYD HYDE. Written with special reference to the trade with China and the porcelain decorated for the American market. Lavishly illustrated. £2 2s. net.

## ENGLISH CONVERSATION PIECES

By SACHEVERELL SITWELL, author of "Southern Baroque," etc. A pictorial Survey of Domestic Portrait Groups and their Painters during the eighteenth and nineteenth centuries. With 6 Colour and 96 monochrome Plates illustrating the work of some 70 painters, famous and unknown, much of it before unpublished, and forming a vivid and attractive representation of contemporary social life and famous figures. With descriptive and historical notes. 4to, cloth, gilt. 21s. net.

## NARRATIVE PICTURES

By SACHEVERELL SITWELL. This sister volume to the same author's popular "Conversation Pieces" makes a comprehensive study of the painting of anecdote and story in England during the last 200 years. The works of Hogarth, Gainsborough, Fuseli, Zoffany, Turner, Cotman, Rowlandson, Cruikshank, Tissot, Wilkie and Frith are illustrated in the 6 colour and over 120 monochrome illustrations. Crown 4to, cloth, gilt. 21s. net.

## FRENCH PAINTING IN THE XIXTH CENTURY

By JAMES LAVER. Containing 12 Plates in colour and 96 in monochrome, with Notes on painters and pictures by MICHAEL SEVIER, and a Postscript by ALFRED FLECHTHEIM. Both for its scholarship and illustration this book should form one of the finest and most definitive ever devoted to its great subject. The pictures illustrated are nearly all taken from private collections, either English, Continental or American. Crown 4to, Cloth, gilt. 21s. net.

## CHINESE ART

Including an Introduction by ROGER FRY and articles on Painting, Sculpture, Bronzes, Ceramics, Textiles, Jade, Enamels and Lacquer, etc., by LAURENCE BINYON, OSVALD SIREN, BERNARD RACKHAM, A. F. KENDRICK and W. W. WINKWORTH. With 23 fine full-page coloured plates, beautifully reproduced, of outstanding examples in public and private collections, and including also between 70 and 80 Photographic Illustrations on 52 plates, and a number of line cuts in the text, with maps, marks, tables of dynasties, etc. Large royal 8vo, cloth. 15s. net.

## THE BURLINGTON MAGAZINE MONOGRAPHS

### NO. II.—SPANISH ART

An Introductory Review of Architecture, Painting, Sculpture, Textiles, Ceramics, Woodwork, Metalwork, by ROYALL TYLER, SIR CHARLES HOLMES and H. ISHERWOOD KAY, GEOFFREY WEBB, A. F. KENDRICK, B. RACKHAM and A. VAN DE PUT, BERNARD BEVAN, and P. DE ARTINANO, respectively. With a General Introduction by R. R. TATLOCK, late Editor of *The Burlington Magazine*. Illustrated by 120 large scale reproductions of Paintings, Decorative Art, Buildings, etc., including 9 Plates in full colour, comprising 280 pictures in all. Royal 4to, cloth. 25s. net.

### NO. III.—GEORGIAN ART

A Survey of Art in England during the reign of George III, 1760-1820, by leading authorities. The Sections comprise: *Painting* by J. B. MANSON; *Architecture and Sculpture* by GEOFFREY WEBB, *Ceramics* by BERNARD RACKHAM; *Woodwork* by OLIVER BRACKETT; *Textiles* by A. F. KENDRICK; *Minor Arts* by LOUISE GORDON-STABLES. With an Introduction by ROGER FRY. The Illustrations include 6 Plates in colour and 64 in half-tone, comprising some 100 subjects. Royal 4to, cloth. 21st. net.

---

## THE DRAWINGS OF ANTOINE WATTEAU, 1684-1721

By DR. K. T. PARKER, of the Ashmolean Museum, Oxford, Editor of "Old Master Drawings." A full, original and critical Survey. Illustrated by 100 Collotype Reproductions of selected characteristic Drawings from private and public collections, many unpublished, a Frontispiece in colour and 16 of the master's most important pictures. 4to, cloth, gilt. £2 2s. net.

## A HISTORY OF BRITISH WATER-COLOUR PAINTING

By H. M. CUNDALL, F.S.A. With a Foreword by Sir H. HUGHES-STANTON, P.R.W.S. A New and Cheaper Edition, revised and enlarged, of this important standard work, with 64 full-page Illustrations in colour, and a full biographical list, arranged alphabetically, of the principal English Water-colourists. Large Medium 8vo, cloth. 15s. net.

## HISTORIC TEXTILE FABRICS

By RICHARD GLAZIER. Containing: Materials—The Loom—Pattern—Tapestries—Dyed and Printed Fabrics—Church Vestments, etc., with about 100 Plates from Photographs and from the Author's Drawings including 4 in colour, and 43 Line Diagrams, illustrating over 200 varieties of Textile Design. Large 8vo, cloth, gilt. 21s. net.

## THE ART AND CRAFT OF OLD LACE

In all Countries, from the XVIth to the Early XIXth Centuries. By ALFRED VON HENNEBERG. With an Introduction by WILHELM PINDER. Containing a full original account of the Development of Style and an Analysis of Technique and Texture. Illustrated by 100 full-page plates, 8 in colour, giving 60 specimens from scale diagrams and 250 of the finest pieces of Old Lace. Large 4to, cloth, gilt. £3 3s. net.

## FURNITURE FOR SMALL HOUSES

By PERCY A. WELLS. Containing 56 Plates of Designs reproduced from Photographs and working Drawings by the Author, together with Illustrations in the text. Cheaper re-issue. Small 4to, cloth, 7s. 6d. net.

## THE ART AND CRAFT OF HOME MAKING

By EDWARD W. GREGORY. Containing Practical Hints and Information on such subjects as Taking a House—Wallpapers—Furnishing Various Rooms—Pictures—Kitchen—Heating—Carpets—Curtains—Things that Get Out of Order, etc. Containing 224 pages, with 9 Plates in full colour of decorative schemes, numerous Photographs of Interiors, and many Sketches, Plans and Diagrams. Second Edition revised. Square 8vo, cloth, 7s. 6d. net.

## MODERN DECORATIVE ART

A Series of 200 examples of Interior Decoration, Furniture, Lighting, Fittings, and other Ornamental Features. By MAURICE S. R. ADAMS. The book is arranged in sections, taking in turn each type of room, and giving its complete furnishing. Illustrated by 120 photographic plates and line drawings, with descriptive text. Demy 4to, art canvas, gilt. 8s. 6d. net.

## DESIGN IN WOODWORK

By PERCY A. WELLS, author of "Modern Cabinetwork," etc. Illustrated by 25 full-page drawings comprising 150 diagrams and 47 plates from photographs of Mirrors, Stools, Clocks, Cabinets, Tables, Bookcases, etc. Demy 8vo, cloth. 6s. net.

## HANDCRAFT IN WOOD AND METAL

A Handbook for the use of Teachers, Students, Craftsmen, and others. By JOHN HOOPER and ALFRED J. SHIRLEY. With over 300 Illustrations from Drawings and Photographs. Fifth Edition, revised and enlarged. Large 8vo, cloth. 10s. 6d. net.

## CRAFTWORK IN METAL

A Practical Elementary Textbook for Teachers, Students, and Workers. By ALFRED J. SHIRLEY. Comprising a series of progressive Lessons and Exercises, illustrated by numerous full-page Plates from the Author's Drawings, each accompanied by detailed working directions, including also Practical Notes, Tables, etc. Medium 8vo, cloth. 5s. net.

## BOOKCRAFTS AND BOOKBINDING. A Practical Course.

By JOHN MASON, Teacher at Leicester College of Arts and Crafts, etc., Containing sections on Historical Developments, various Binding Processes, Lettering, Leather, Paper, etc., with some 300 illustrations from diagrams and photographs of operations and finished designs. Large 8vo, cloth. 8s. 6d. net.

## WOODCRAFT: DESIGN AND PRACTICE

By RODNEY HOOPER. A practical manual which gives a variety of up-to-date and original treatments for the design and construction of domestic furniture and woodwork. There are 100 pages of text, more than 100 sketches and diagrams by the Author, comprising hundreds of practical drawings, and 40 photographs of furniture designed by the most eminent firms and individuals. Super royal 8vo, cloth. 12s. 6d. net.

## PRACTICAL CRAFTWORK DESIGN

A SERIES OF PROGRESSIVE LESSONS AND EXAMPLES IN LEATHERWORK GLOVE-MAKING, RAFFIA, AND FILTWORK. By WINIFRED CLARKE, Teacher of Needlework and Leather at Loughborough College. With numerous plates in colour, half-tone and line from the author's designs, and from photographs of finished objects. Royal 8vo. Half-cloth. 7s. 6d. net.

## COLOUR: A MANUAL OF ITS STUDY AND PRACTICE

By H. BARRETT CARPENTER, late Headmaster of the School of Art, Rochdale. A Series of 16 concise but very practical chapters, based on the Author's experiments, on Harmony—Contrast—Discord—Keynotes—Intermingling—Effect of Lighting—Dirty Colour—Black-and-White, etc. Illustrated by 24 Plates (some double size), printed in colour; giving 40 Examples of Colour Combinations, Grading, Toning, etc., including some new examples in colour of application in Historic Design. New and Revised Impression. 8vo, cloth, gilt. 9s. net.

## A COLOUR CHART

Issued in connection with the above book. Consisting of a circle 17 inches in diameter, printed in Graded Colour, showing 14 shades, Combinations and Contrasts. With explanatory letterpress. Folio, stout paper. 2s. 6d. net.

## ALPHABETS, OLD AND NEW

With 224 complete Alphabets, 30 series of Numerals, many Ancient Dates, etc. Selected and Arranged by LEWIS F. DAY. With a short account of the Development of the Alphabet. Crown 8vo, cloth. 3s. net.

## PEN PRACTICE

By WALTER HIGGINS. Chapters on Tools, Broad-pen Practice, Spacing, Italics, Uncials and Half-uncials, Setting out, A Cursive Hand, etc. With 27 Plates specially drawn by the Author, giving some hundreds of Letters, Ornaments and Exercises, and 6 from selected Historical Examples. Second Edition, revised. Crown 8vo, paper covers, 1s. 6d. net; or boards 2s. 6d. net.

## THE ROMAN ALPHABET AND ITS DERIVATIVES

A large-sized Reproduction of the Alphabet of the Trajan Column. By ALLEN W. SEABY. A Series of large Plates, printed from the wood blocks, and including typical examples of Renaissance, Gothic, and Modern Alphabets and Types. With Introduction and descriptive Notes. Medium 4to half-bound, or in portfolio. 4s. 6d. net.

## 101 THINGS FOR LITTLE FOLKS TO DO

By A. C. HORTH, Editor of "Educational Handcraft," Examiner to the Board of Education, and author of numerous craftwork manuals. Containing sections on paper folding, cutting and making, and making many amusing and useful objects, painting, etc. With 90 full page practical diagrams by the author and a special series of 31 plates from designs in colour. An unfailing source of entertainment and instruction for young children of both sexes. Crown 8vo, cloth. 3s. net.

## 101 THINGS FOR GIRLS TO DO

By A. C. HORTH, Editor of "Educational Handwork," etc. With practical sections on Stitchery, the making of decorative Household Articles in felt, leather, gesso, raffia, Hints on Mending, Cleaning, First-Aid, etc. Illustrated by numerous Line Diagrams, Photographs of finished objects, etc. Crown 8vo, cloth. 3s. net.

## 101 THINGS FOR A BOY TO MAKE

By A. C. HORTH. With Notes on Workshop Practice and Processes, Tools, Joints, and full reliable directions for making Working Models. Illustrated by numerous full-page and smaller practical Diagrams and Sketches specially prepared. Second Edition, revised and enlarged. Crown 8vo cloth. 3s. net.

## 101 THINGS FOR THE HANDYMAN TO DO

By A. C. HORTH. This highly useful volume has been designed for the use of the man who likes to do the odd jobs about the house. Like the other books in the series it is lavishly illustrated by hundreds of photographs, sketches and diagrams. Crown 8vo, cloth. 7s. 6d. net.

## ART IN DAILY LIFE FOR YOUNG AND OLD

By D. D. SAWER, late Art Lecturer at the Diocesan College, Brighton. A companion and complement to the following work with a Foreword by P. H. JOWETT, A.R.C.A. A comprehensive course for Teachers, Students and Art Lovers; treating of the Place of Drawing, Plants and their Use, Figure Drawing and Drapery, Animal Drawing, Modelling Shapes and Figures, Casting, Clay Modelling, Object Drawing, Notes on Crafts, Composition, Design, applied and graphic. With 10 plates in colour and 200 illustrations in line and half-tone. Medium 8vo, cloth. 10s. 6d. net.

## EVERYDAY ART AT SCHOOL AND HOME

By D. D. SAWER. With an appreciative Foreword by Sir Michael Sadler, C.B., Oxford. A Practical Course based on the new Board of Education "Suggestions to Teachers," and adaptable to Dalton Methods, containing graduated lessons on Design, Flower-painting, etc., with sections on Architectural Drawing, Lettering, Stained Glass, Leatherwork, and other Crafts. With 64 Plates in half-tone, from the Author's Drawings, numerous full-page and smaller Line Illustrations, and 8 Plates in colour. Second Edition, revised and enlarged. Medium 8vo, cloth. 10s. 6d. net.

## PERSPECTIVE IN DRAWING

A simple Introductory Account. By D. D. SAWER. With an Introduction by Professor ALLEN W. SEABY, late Professor of Fine Art, University of Reading. With Sections on Basic Principles, the Cube, Cylinder, Shadows, Reflections, Aerial Perspective, Colour and Drawing. Illustrated by over 100 Diagrams and Sketches, a Frontispiece in colour, and reproductions from Photographs. Crown 8vo, cloth. 5s. net.

## SKETCHING AND PAINTING FOR YOUNG AND OLD

An Elementary Practical Manual. By D. D. SAWER, with a Foreword by LORD BADEN-POWELL. With chapters on: Ungathered Wealth, a Day Out, Materials, Practice, the First Sketch Out of Doors, Composition, Mounting and Framing. Illustrated by a coloured Frontispiece, 8 plates in line and half-tone, and 31 text illustrations from the author's sketches, diagrams, etc. Crown 8vo, stiff covers, 1s. 6d. net; or quarter-cloth, 2s. net.

## LAUGHS AND SMILES and How to Draw Them. By A. A. Braun, author of "Figures, Faces and Folds" and other works.

Containing 45 Plates, printed in tints, of numerous constructional sketches, building up in successive stages humorous likenesses of well-known personages. Comprising about 300 sketches, with concise text and anatomical diagrams. Oblong 4to, decorative boards, cloth back. 3s. 6d. net.

## FIGURES, FACES AND FOLDS

For Fashion Artists, Dress Designers, and Art Students. By ADOLPHE ARMAND BRAUN. Containing 112 comparative Plates, giving over 300 Illustrations of Costume and Drapery. Including a special series of nude and draped studies from models specially posed for fashion work. With practical text, Dress diagrams, Figure details, Anatomy analysis, etc. Cheaper reissue. Demy 4to, stiff paper covers, 10s. 6d. net; cloth, gilt, 12s. 6d. net.

## THE CHILD IN ART AND NATURE

By A. A. BRAUN. Containing chapters on Anatomy, Development, and Expression, and over 300 Illustrations from Photographs and Drawings of child poses, expressions, the Child Figure in Art. Second Edition. 4to, in stiff covers, 10s. 6d. net; or cloth, gilt, 12s. 6d. net.

## A MANUAL OF HISTORIC ORNAMENT

Being an Account of the Development of Architecture and the Historic Arts, for the use of Students and Craftsmen. By RICHARD GLAZIER, A.R.I.B.A. Fifth Edition, revised and enlarged. Containing 700 Illustrations, chiefly from the Author's Pen Drawings, including many new to this Edition from various sources, and a special series of coloured and Photographic Plates of Ornament of the Orient and the Renaissance. Large 8vo. cloth. 12s. 6d. net.

## A HANDBOOK OF ORNAMENT

By Professor F. SALES MEYER. With 3,000 Illustrations of the Elements and the Application of Decoration to Objects, e.g. Vases, Frets, Diapers, Consoles, Frames, Jewellery, Heraldry, etc., grouped on over 300 Plates, reproduced from the Author's specially prepared Drawings. With descriptive text to each subject. Large 8vo, cloth. 15s. net.

## THE STYLES OF ORNAMENT

From Prehistoric Times to the Middle of the XIXth Century. A Series of 3,500 Examples Arranged in Historical Order, with descriptive text. By ALEXANDER SPELTZ. Revised and Edited by R. PHENÉ SPIERS, F.S.A., F.R.I.B.A. Containing 560 pages, with 400 full-page Plates exhibiting upwards of 3,500 separate Illustrations. Large 8vo, cloth, gilt. 15s. net.

## ABSTRACT DESIGN

A Practical Manual on the Making of Pattern. By AMOR FENN, late Head of the Art Section, Goldsmith's College, New Cross. A series of careful, informative sections on Conditions, Elements, etc. Illustrated by about 180 full-page Designs from the Author's specially-prepared Drawings. 8vo, cloth, 12s. 6d. net.

## PATTERN DESIGN

For Students, treating in a practical way the Anatomy, Planning, and Evolution of Repeated Ornament. By LEWIS F. DAY. Containing about 300 pages, and 300 practical Illustrations from specially prepared Drawings and Photographs of the Principles of Repeat Design, the "Drop," the "Spot" Geometrical Ornament, etc. New edition, revised and enlarged by AMOR FENN, with many fresh Illustrations, including a series in colour. Demy 8vo, cloth, gilt. 10s. 6d. net.

## NATURE AND ORNAMENT

By LEWIS F. DAY. NATURE THE RAW MATERIAL OF DESIGN, treating chiefly of the decorative possibilities of Plant Form, its growth, features, and detail. With 350 Illustrations, chiefly grouped comparatively under Flowers, Seed Vessels, Fruits, Berries, etc., specially drawn by Miss J. FORD. New and cheaper Edition, revised, with a Chapter by MARY HOGARTH. Demy 8vo, cloth. 5s. net.

## DRAWING, DESIGN AND CRAFTWORK

For Teachers, Students, and Designers. By FREDK. J. GLASS. Containing 262 pages, with some 2,000 Illustrations on 156 Plates, from Drawings by the Author and others, and Historic Designs: Chinese, Persian, Japanese, Medieval, etc. Third Edition revised and enlarged with many new Plates, including a special series in colour of Historic and Modern Designs. Demy 8vo, cloth. 12s. net.

## APPLIED ART

A Course of Study in Drawing, Painting, Design and Handicraft, arranged for the self-instruction of Teachers, Parents and Students. By P. J. LEMOS, Editor of *The School Arts Magazine*. Containing 400 pages lavishly illustrated by 37 Plates in colour and 246 in line, pencil, wash and half-tone, from specially-prepared drawings and photographs, comprising a total of over 3,000 illustrations. Large 8vo, cloth, gilt. 28s. net.

## THE ART TEACHER

By P. J. LEMOS, Director of the Museum of Fine Arts, Leland Stanford Junior University, and Editor of *The School Arts Magazine*. A comprehensive compendium of Art Teaching Ideas, Suggestions and Methods based upon the practice of leading schools and colleges in the United States and other countries. Containing 500 pages, profusely illustrated by 68 Plates in colour and about 1,000 illustrations in line, pencil and wash from the author's specially-prepared drawings, together with photographs. Large 8vo, cloth. £2 net.

## MUSIC THROUGH THE DANCE

By EVELYN PORTER, L.R.A.M., M.R.S.T. A handbook for teachers and students, showing how musical growth has been influenced by the dance throughout the ages. Illustrated by 22 half-tone plates and by numerous quotations in music. Dance Examples by MARJORIE WOOLNORTH and a Greek Dance by REBY are also included. Medium 8vo, cloth. 7s. 6d. net.

## MODELLING

By F. J. GLASS. Containing Chapters on Figure Modelling; Relief Work; Composition; Casting; Gypsum Moulding, etc. With a section on History and Ornament. Illustrated by about 30 Plates of stages and processes, 35 Plates of Sculpture and many Line Illustrations. Royal 8vo, cloth, gilt. 15s. net.

## THE ART AND CRAFT OF LINO CUTTING AND PRINTING

By CLAUDE FLIGHT, author of "Tinker, Tailor," etc. With a Foreword by J. F. BARRON. Treating of Designing, Cutting, Printing, Alterations, etc. With 77 Illustrations, largely full-page, including 5 in full colour, by the author and others, and also diagrams and prints in various stages. Tall 8vo, decorative boards. 3s. 6d. net.

## PRACTICAL WOODCARVING

By ELEANOR ROWE. Third Edition, revised and enlarged, in Two Parts; I. ELEMENTARY WOODCARVING, embodying "Hints on Woodcarving." With numerous Illustrations, many full-page, from Drawings and Photographs of carving operations, examples and details. II. ADVANCED WOODCARVING. With numerous Illustrations, many full-page from Drawings and Photographs of historic and modern carvings. Demy 8vo, limp cloth, lettered, 5s. net each, or two parts in one volume, cloth, gilt, 10s. net.

## SAMPLERS AND STITCHES

A Handbook of the Embroiderer's Art. By MRS. ARCHIBALD CHRISTIE. Containing 40 full-page Reproductions from Photographs, a Frontispiece in colour, and 289 Text Drawings. Third Edition, revised and enlarged. Crown 4to, boards, canvas back. 28s. net.



## MODERN DESIGN IN EMBROIDERY

By REBECCA CROMPTON, Examiner and Occasional Inspector in Women's Crafts to the Board of Education. Edited by DAVID C. MINTLER. A novel approach to the craft on modern lines. With chapters on Creative Embroidery, the Value of Line, Fillings, Tone Value, Colour, etc. Illustrated by 4 Plates in colour, 74 Photographs of finished samplers, all specially designed and worked by the author, and 112 practical Line Diagrams in the text. Large 8vo, cloth, 8s. 6d. net.

## STITCH PATTERNS AND DESIGNS FOR EMBROIDERY

By ANNE BRANDON-JONES. Containing 48 pages with 45 photographic examples on 12 Plates of simple and effective embroidery Motives, a Frontispiece in colour and numerous Text Illustrations of Stitches and Methods. Crown 4to, paper wrappers, 3s. net; or in cloth, 4s. net.

## CANVAS EMBROIDERY

A Manual for Students and Amateurs by LOUISA F. PESEL. Containing 48 pages of text, a coloured Frontispiece, and 14 specially prepared Plates showing Stitches and methods. Medium oblong 4to, paper wrappers, 3s. net; or bound in cloth, 4s. net.

## ENGLISH EMBROIDERY. I. DOUBLE-RUNNING, OR BACK-STITCH

By LOUISA F. PESEL. With coloured Frontispiece, 10 specially drawn Plates of 45 Working Designs, and 8 Plates from Photographs of 10 English and Coptic Samplers, comprising numerous Patterns and Motives. With Practical Text and a Preface by ETTA CAMPBELL, Embroidery Teacher, Winchester School of Arts. Uniform with "Canvas Embroidery." Large oblong 4to, paper wrappers, 3s. net; or boards, cloth back, 4s. net.

## ENGLISH EMBROIDERY. II. CROSS-STITCH

By LOUISA F. PESEL. With a Coloured Frontispiece, 10 specially drawn Plates of 32 Working Designs, etc., and 8 Plates from Photographs of 15 typical English Samplers and Objects. Comprising 43 subjects, giving hundreds of Patterns and Motives. With Practical Text and a Preface by Professor R. GLEADON, late Slade Professor of Fine Arts, Oxford University. Large oblong 4to, paper wrappers, 3s. net; or boards, cloth back, 4s. net.

## ILLUSTRATED STITCHERY DECORATIONS

By WINIFRED M. CLARKE. Containing 19 Plates from the Author's specially prepared Drawings, giving some 120 useful original Motives: Borders, Rosettes, Floral Elements, Patterns, Lettering and Worked Objects, such as Bags, Blotters, etc. Including a coloured Frontispiece, Introductory Text and full descriptive Notes on the Plates. Crown 4to, stiff paper wrappers, 3s. net; boards, cloth back, 4s. net.

## ART IN NEEDLEWORK

A BOOK ABOUT EMBROIDERY. By LEWIS F. DAY and MARY BUCKLE. Fourth Edition, revised by MARY HOGARTH. Including a specially worked Series of Stitch-Samplers, numerous supplementary Diagrams and many Plates of Historic Embroidery—Chinese, Medieval, Italian, French and Modern English. With additional Examples of Modern Work by DUNCAN GRANT, MRS. NEWALL, MRS. STOLL, D. HAGER, and others. Containing 280 pages, 80 full-page Plates, reproduced from Photographs, and 50 Illustrations in the text. Crown 8vo, cloth. 7s. 6d. net.

## THE "PRACTICAL DRAWING" SERIES

### COMPOSITION

An Analysis of the Principles of Pictorial Design. By CYRIL C. PEARCE, R.B.A. With chapters on Tone, Distribution, Gradation, Scale, Perspective, Rhythm, Harmony and Balance of Colour, Discords. Illustrated by 130 sketches and diagrams, 6 plates in colour, and 28 full-page illustrations from great masters. Med. 8vo. 10s. 6d. net.

### ANIMAL ANATOMY AND DRAWING

By EDWIN NOBLE. Illustrated by a series of Plates in facsimile of the Author's Drawings of HORSES, CATTLE, DOGS, BIRDS and WILD ANIMALS, representing also Features, Details, etc. Including also numerous full-page and smaller line drawings of Muscles, Bones, etc. Med. 8vo. 10s. 6d. net.

### PEN DRAWING

A Practical Manual on Materials, Technique, Style, Texture, etc. By G. M. ELLWOOD. Containing sections on History—Technique—Materials—Figures, Faces and Hands—Style and Methods—Landscape and Architecture—Modern Work—Magazine Illustration—Humorous Drawing Advertisements—Fashion. With 100 pages of illustrations by the chief pen draughtsmen of present and recent times. Med. 8vo. 10s. 6d. net.

### THE ART AND PRACTICE OF SKETCHING

A Comprehensive Treatise on the Practice of Sketching by every method. By JASPER SALWEY, A.R.I.B.A. The Author deals successively with various media—Pen, Pencil, Water-colour, Oil, Wash, Crayon, Chalk, etc., and gives a complete account of the Technique of each. Illustrated by 64 plates of half-tone illustration and 6 plates in colour, from the work of great artists. Med. 8vo. 10s. 6d. net.

### THE ART OF DRAWING IN LEAD PENCIL

By JASPER SALWEY, A.R.I.B.A. A Practical Manual dealing with Materials, Technique, Notes and Sketching, Building up, Form and Style, Process Reproduction, etc. Second Edition, revised and enlarged. Containing 232 pages with 122 reproductions of selected pencil drawings of Land and Seascapes, Figure-Studies, Book-Illustrations, etc. Med. 8vo. 10s. 6d. net.

### SKETCHING IN LEAD PENCIL

By JASPER SALWEY, A.R.I.B.A. An Introduction to the same author's "Art of Drawing in Lead Pencil," but dealing entirely with sketching as differentiated from the making of finished Drawings. A practical manual for the Architect, Student and Artist. Containing 111 pages and 56 Illustrations, by well-known artists in the medium, and by the author. 7s. 6d. net.

### SKETCHING FROM NATURE

A Practical Treatise on the Principles of Pictorial Composition. By F. J. GLASS. CONTENTS: Choice of Subject and Planning of Sketch—Tones—Exercise in Composition—Examples from the Old Masters. With 6 Plates in colour, numerous compositions from the Author's Drawings, and a series by past masters of Landscape Painting. Med. 8vo. 10s. 6d. net.

### DRAWING FOR ART STUDENTS AND ILLUSTRATORS

By ALLEN W. SEABY. Containing 220 pages, with 133 Illustrations printed in Sepia, mostly full-page Plates, from Drawings by Old and Modern Artists. Second Edition, revised and enlarged. 8vo, cloth. 10s. 6d. net.

## ART AND UNDERSTANDING

By MARGARET H. BULLEY (M. H. Armitage). Lecturer and Examiner on Art, author of "Art and Counterfeit," etc. A comparative survey of the ideas underlying art, old and modern, pictorial and decorative, true and false, contrasting achievements and failures, &c. With 20 chapters on (*inter alia*) Psychology, Technique, Function, Form, etc.; full comments on the Illustrations; and a miniature anthology of striking quotations, prose and verse. Including 275 Illustrations of paintings, drawings, architecture, decorative objects, etc., from the work of primitive races, children, and masters old and new. Large 8vo, cloth. 15s. net.

## FASHION DRAWING AND DESIGN

By LOUIE E. CHADWICK. Illustrated by numerous examples of Historic Fashion Plates, Explanatory Sketches by the Author, Figure Studies, and a series of about 80 full-page and double Plates of Contemporary Fashion Drawings by well-known artists. Large 8vo, cloth. 7s. 6d. net.

## LIVING SCULPTURE

A Record of Expression in the Human Figure. By BERTRAM PARK and YVONNE GREGORY. With an historical and descriptive Introduction by G. MONTAGUE ELLWOOD. Comprising a Series of 47 full-page Studies of Selected Male and Female Figures with descriptive Notes. Small 4to, cloth, gilt. 12s. 6d. net.

## ROUND THE WORLD IN FOLK TALES

A Regional Treatment. By RACHEL M. FLEMING. 16 Tales from Iceland, Mexico, Africa, Australia, etc., told in a fresh, easy style. With 17 illustrations from drawings and photographs. 8vo, boards 2s. net; cloth, 3s. net.

## DINNER BUILDING

A Book of entertaining and practical instruction in the Noble Arts of Cooking and Eating. Written by W. TEIGNMOUTH SHORE. With an Introduction by GILBERT FRANKAU. A series of 42 bright, stimulating but practical Talks on such subjects as The Perfect Dinner, Sandwichery, Remnant Days, Cabbages and Things, incorporating hundreds of fresh recipes of all kinds. Cheaper reissue. Fcap 8vo, cloth, lettered. 2s. net.

---

## THE "SHELL" GUIDES TO THE COUNTIES OF ENGLAND

Each containing from 50 to 60 pages, illustrated mainly by photographs, with map. 4to, in flexible binding. 2s. 6d. net each.

Volumes ready include:

CORNWALL; DERBYSHIRE; DEVON; DORSET; KENT; SOMERSET; WILTSHIRE; BUCKINGHAMSHIRE; HAMPSHIRE; NORTH BEDFORD and DERHAM (in one volume).

---

## BATSFORD'S PICTORIAL GUIDES TO EUROPEAN CITIES

I. STOCKHOLM. II. COPENHAGEN. III. AMSTERDAM. IV. HAMBURG.

Their Layout, Highways, Byways and Waterways, Distinctive Buildings, Life, Work and Play, presented in a series of some 100 attractive modern photographs, specially taken by Geoffrey Gilbert. With Tourist information and full informative captions. Square 8vo, in stiff covers. 2s. 6d. net per volume.

## BATSFORD'S COLLECTORS' LIBRARY

A Series of Handbooks written by experts, providing information practical value to Connoisseurs, Collectors, Designers, and Students. Each volume forms an ideal introduction to its subject, and is fully illustrated by Reproductions in Colour and from Photographs. The following volumes are still available. 8vo, cloth, gilt, price 6s. net each.

OLD ENGLISH FURNITURE. By F. FENN and B. WYLLIE. With 94 Illustrations. *New Impression.*

OLD PEWTER. By MALCOLM BELL. With 106 Illustrations.

SHEFFIELD PLATE. By BERTIE WYLLIE. With 121 Illustrations.

FRENCH FURNITURE. By ANDRÉ SAGLIO. With 59 Illustrations.

DUTCH POTTERY AND PORCELAIN. By W. P. KNOWLES. With 54 Illustrations.

PORCELAIN. By WILLIAM BURTON. With 50 full-page Plates illustrating 87 examples from various Countries and Periods.

---

## ENGLISH QUILTING, OLD AND NEW

A CONCISE REVIEW by ELIZABETH HAKE. With an Historical Account and Practical Directions for working. Illustrated from numerous Diagrams of Patterns and Tools, and some 50 photographs of selected examples from Devon and Somerset, Wales, Durham, and abroad, and of present-day working. 4to boards, 5s. 6d. net; cloth, 6s. 6d. net.

---

## THE NEW INTERIOR DECORATION

By DOROTHY TODD and RAYMOND MORTIMER. With over 250 Illustrations on 96 Plates of Interiors of every sort, Furniture, Carpets, Textiles, Lighting, Wall Painting, etc., of the new school by such Architects and Artists as Le Corbusier, Mallet-Stevens, Gropius, Oud, Duncan Grant, Lescage, etc. With descriptive text. Demy 4to, art canvas. 12s. 6d. net.

## THE R.M.S. QUEEN MARY

A Picture Record of the great Steamship, 1930-1936. From Photographs by STEWART BALE and others. With Introduction and descriptive notes by GEORGE BLAKE, author of "The Shipbuilders," etc. With nine views of construction, trials, machinery, saloons, cabins, fittings, etc. Square 8vo, 4to cloth, pictorial sides, 2s. 6d. net; or full leather gilt, 5s. net.

## THE BOOK OF SPEED

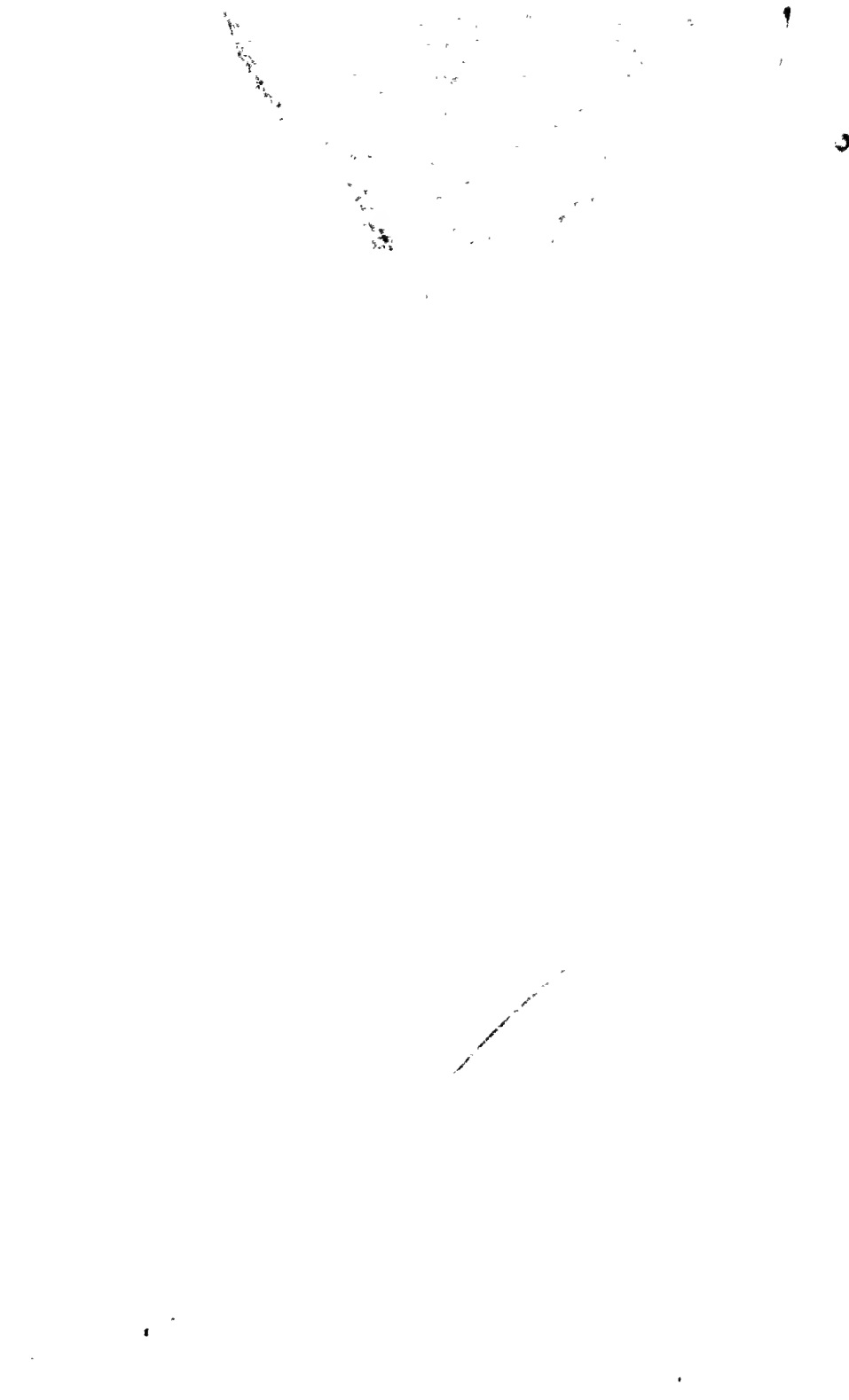
With 165 superb Illustrations in photogravure. Including: The Quest of Speed by STEPHEN KING-HALL; The Dawn of Flight by Col. ETHERTON; Speed in the Air by G. DE HAVILAND; "400 Miles an Hour!" by Flight-Lt. G. H. STAINFORTH; Motor Record Breaking by G. E. T. EYSTON, "What It Feels Like!" by Sir MALCOLM CAMPBELL; Speed-Boats by H. SCOTT-PAINE; Motor-Cycle Racing by JAMES GUTHRIE; Speed by Rail by CECIL J. ALLEN The Ocean Routes by Sir A. ROSTRON; Speed in Warfare by Maj.-Gen. FULLER. 4to, cloth. 5s. net.

## SPEED ON SALT

By GEORGE EYSTON and W. F. BRADLEY. With a Foreword by Sir MALCOLM CAMPBELL. A graphic first-hand review of their pioneer record-breaking motor-runs on the Bonneville Salt Flats, Utah, U.S.A., including the world's land speed record of 300 m.p.h., and the world's 24-hour record. With 132 attractive illustrations from special photographs of machines and men. Frontispiece in colour and coloured jacket by BRIAN COOK. 4to, cloth. 5s. net.







D.G.A. 80.

CENTRAL ARCHAEOLOGICAL LIBRARY  
NEW DELHI

Issue Record.

Catalogue No. 901.0742/6ue/6ue

34713

Author—Marjorie : Quennell, J.A.E.

Title—A history of everyday things  
in England. Vol. II.

*"A book that is shut is but a block"*

CENTRAL ARCHAEOLOGICAL LIBRARY  
GOVT. OF INDIA  
Department of Archaeology  
NEW DELHI.

Please help us to keep the book  
clean and moving.